

DOCUMENT RESUME

ED 024 223

EF 002 108

Music in Mississippi Secondary Schools, Grades 7-12.

Mississippi State Dept. of Education, Jackson. Div. of Instruction.

Report No- MISS-SCH-BULL-155A

Pub Date Sep 67

Note- 113p.

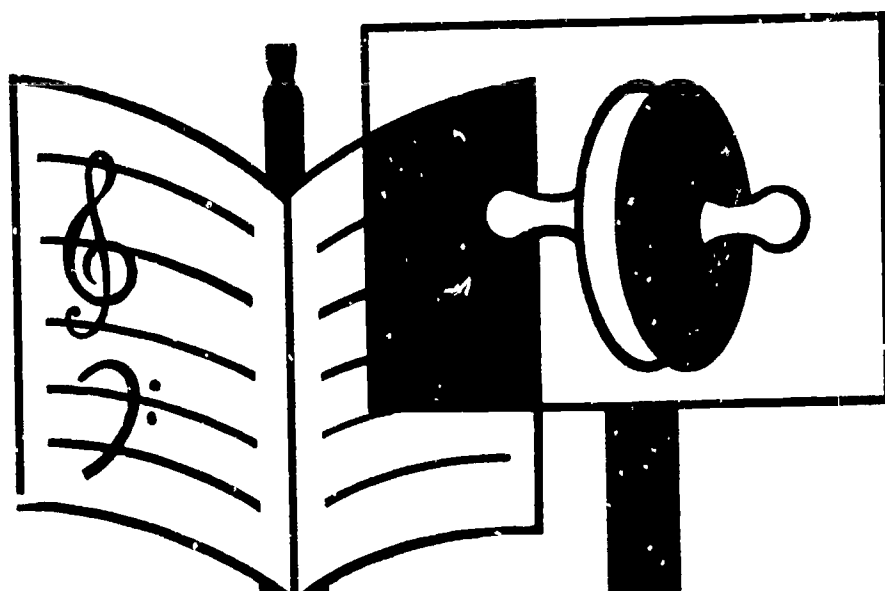
EDRS Price MF-\$0.50 HC-\$5.75

Descriptors- Acoustical Environment, *Building Design, Educational Facilities, Equipment, *Guidelines, *Music Education, *Music Facilities, School Buildings

A list and short description of types of spaces and other considerations for the design of an adequate music facility is provided. All personnel involved in the music programming should be considered. A bibliography and floor plans are included. (JS)

ED024223

MUSIC *for* MISSISSIPPI



GRADES 7 - 12

STATE BULLETIN no. 155A

EF002108

MUSIC in MISSISSIPPI SECONDARY SCHOOLS

Mississippi School Bulletin
Number 155A
September, 1967



STATE BOARD OF EDUCATION

J. M. Tubb, State Superintendent of Education, Chairman

Heber Ladner, Secretary of State

Joe T. Patterson, Attorney General

R. W. Griffith, Assistant State Superintendent of Education, Secretary

STATE DEPARTMENT OF EDUCATION

J. M. Tubb, State Superintendent of Education

DIVISION OF INSTRUCTION

A. P. Bennett, Director

Ernestine Ferrell, Supervisor of Music Education

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE
PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION
POSITION OR POLICY.

FOREWORD

Music has become a part of daily living for American people. It has intrinsic values that bring esthetic, emotional, enjoyable responses and offer meaning to human relationships. Today educators are recognizing that music merits a rightful place in the school curriculum, a concept with which we concur. The school music program should provide a favorable musical environment in which *all* students can enjoy musical growth commensurate with their interests, talents, and needs. Not only is the school responsible for providing laboratory classes for the musically gifted students desiring specialization but its responsibility extends to giving all students musical experiences which have significance for their daily living.

The tensions and complexities of modern society demand that man develop and discipline his mind and emotions; that he build esthetic and spiritual values; and that he utilize his potential for creating and enjoying beauty. A well-planned music curriculum can offer these benefits and many more to students. Alert administrators of today are balancing the curriculum which has emphasized the practical-technological subjects by offering music, art, dance, and drama so that students will become sensitive to the creative side of life.

Through the development of listening, musical, and performing skills, and discriminatory tastes, students gain an appreciation for the musical heritage that is ours.

The development of both academic (general music, theory) and laboratory (performing organizations) classes in music requires much curriculum planning and scheduling and also requires provision for needed facilities, equipment, and instructional materials. Therefore, this bulletin has been prepared to assist in initiating and maintaining an effective program of music education in the secondary schools of Mississippi.



State Superintendent of Education

ACKNOWLEDGMENTS

The Division of Instruction of the State Department of Education wishes to acknowledge the valuable assistance of the following individuals in the preparation of this bulletin:

Frances Rose Cox, Madison-Ridgeland High School
Wilmot Goodwin, Utica High School
Ronnie Herrington, Columbia High School
Peggy Lewis, Pascagoula High School
Dorothy Lerner, Meridian City Schools
James Parker, Chastain Junior High School
Hal Polk, Forest High School
Charles Richey, Provine High School
James Shannon, Biloxi City Schools
Dorothy Touchstone, Forest Hill High School
Ollie Williams, Warren Central High School (Vicksburg)
Sarah Regan, Kosciusko High School

For special contributions in an advisory capacity and for suggested materials grateful acknowledgements are given to the following:

Vera Clark, Louisville
Mary Doxey, Holly Springs
Henry T. Ford, Belhaven College
William Graves, Mississippi State College for Women
John Jenkins, Natchez
John P. Jones, Mississippi College
Irene Kenna, Jackson
Higdon Kenny, Provine High School
Lillian Lee, Terry
Margaret McLelland, Louisville
Leonard Metts, Central High School
Nell Millard, West Point
William J. Moody, formerly of University of Southern Mississippi
Vera Salmon, Pontotoc
Mary Lillian Whitten, Macon

Supervisory and secretarial staff in the Division of Instruction,
State Department of Education

Special recognition is given to:

Mary Dell Burford, Jackson Public Schools, for the art work.
Robert C. Jones, State Department of Education, for his drawings of suggested music departments.

TABLE OF CONTENTS

	Page
Foreword	3
Acknowledgments	4
Purpose of Bulletin	7
The Child's Bill of Rights in Music	8
Philosophy of Music Education in Schools of Mississippi	9
Musical Outcomes	11
Responsibility for the Music Program	
The School Administrator	12
The Music Supervisor	13
The Music Teacher	14
The Parent	15
The Guidance Counselor	15
The Music Curriculum	17
Music in General Education—General Music	21
Laboratory Classes	
Band	63
Choral	81
Orchestra	113
Piano	135
Individual	137
Class Piano	156
Academic Classes	
Music Theory and Harmony	161
Music History and Literature	165
The Humanities	166
Music for the Exceptional Student	
The Handicapped Student	171
The Gifted Student	177
Administration of Music Education	
Credit for Music Instruction in High School	181

TABLE OF CONTENTS (Continued)

	Page
Class Instruction	182
Private Instruction (in school or outside)	183
Testing	186
Certification Requirements for Music Teachers	189
Music Facilities	191
The Music Budget	196
The School Library and the Music Program	198
 Appendices	
Appendix A. Professional Organizations	201
Appendix B. Music Festivals	202
Appendix C. School Assemblies	204
Appendix D. Code for the National Anthem	205
Appendix E. The Copyright Law	207
Appendix F. General Characteristics of Adolescents	210
 Bibliography	
Music Education in General	213
General Music	215
Choral Music	217
Instrumental: Band and Orchestra	218
Piano	220
Theory	221
Reference Books	222
Periodicals	223
Sources of Audio-Visual Aids	223
Sources of Recordings	225

PURPOSE OF THE BULLETIN

The purpose of this bulletin is threefold: (1) to assist administrators and music educators in determining what an adequate music curriculum is and how to develop and administer such a program, (2) to serve as a guide and source of instructional help to the teachers of music as they seek to ascertain what content, materials, and techniques might be used to meet effectively the musical needs of students, and (3) to give a basis upon which can be developed a graded course of study in local schools in order to provide for continuous musical growth resulting in musically educated students. Each school community will be responsible for providing sequential music learning opportunities and experiences within the framework of the curriculum and courses of study.

Those responsible for developing this guide were constantly aware of the importance of music as an integral part of American life and of its contribution to the happiness of such a life. Opportunities to enjoy, to create, to communicate, to experience beauty are very important in achieving a satisfying, balanced and useful life. Music, along with other creative arts, can help students develop understandings, attitudes and skills necessary for the fulfilling of a life sensitive to esthetic and cultural values. Therefore, it is the desire of the State Music Curriculum Committee that this bulletin offer guidelines, explicit, practical and usable, to the end that all students may benefit from a music program sufficiently broad and inclusive to educate musically each future citizen according to his talent, interest and need.

THE CHILD'S BILL OF RIGHTS IN MUSIC

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feeling induced by music.

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened, and he shall be led into greater appreciation of the feelings and aspirations of others.

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others and, so far as his powers and interests permit, in composing music.

As his right, every child shall have opportunity to grow in musical appreciation, knowledge and skill through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youth.

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

Every child has a right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole effective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.*

*Resolutions adopted by the Music Educators National Conference at its Biennial Convention, St. Louis, Missouri, March, 1950.

PHILOSOPHY OF MUSIC EDUCATION IN SCHOOLS OF MISSISSIPPI

In stretching the resources of the mind and heart to the farthest boundaries of which each child is capable lies a good music program. Mississippi schools are responsible for developing such a program that will have as its purpose the educating musically of *all* children commensurate with their talents, abilities and interest. This implies and indicates that the music program is continuous and well articulated, grades 1 - 12.

Whatever the field of music, the overall objectives of the music program will be the same. The secondary school program goals are a continuation of those in the elementary school and junior high, with other goals being added to meet maturity and experience needs of students.

The elementary school program should seek to develop basic singing, playing and listening skills along with introducing fundamental musical concepts. The junior high school should use the skills previously learned and seek to refine and extend them as more understanding of notation is being developed. The high school should build upon musical skills and conceptual and notational understandings to deepen the awareness of musical expression, style and form. Students should use their knowledge to read music scores for performance and to follow scores of music literature too difficult for their performance. They should become familiar with great literature and its place in our cultural heritage.

The school is responsible for educating in music, for providing rewarding, extensive and intensive musical experiences that help students to differentiate between music for casual entertainment and music that is interesting and worthy of study for increasing enjoyment, knowledge and meaning. Thus the program must be carefully planned so as to involve students in the kind of music which will fit their level of comprehension, musically and intellectually, and offer stimulation and challenge.

Teachers and administrators must bear in mind that, while learning music for recreation is worthy, it can be learned through other media; but only through a well-organized, balanced music curriculum that develops skills, knowledge and understandings through the study of worthy literature can students learn music that is for education.

Herein are the role and responsibility of the school music program.

Objectives of the Secondary Music Curriculum

To build an increasing awareness of and sensitivity to the beautiful.

To develop discerning listeners and sensitive performers.

To promote creative thinking.

To be musically literate.

To develop a knowledge and appreciation of our musical heritage.

To provide another entrance to the understanding of peoples, historical and contemporary.

To develop a citizenry sensitive to cultural values and tastes.

To develop understandings upon which to make value judgments about artistic expression, true style, musical integrity.

To build understandings that will help to discriminate between artistic and artificial, skilled or unskilled performance and to acquire discriminatory taste in music literature.

To lead students through group experiences to think and perform independently but at the same time to be aware that they are dependent upon others.

To provide group experiences whereby students attain a greater height in performance than might be achieved alone.

To develop a desire for continued musical experiences.

To reveal and develop musical talent.

An adequate, functional program will help students respond to music with pleasure, build a sensitivity to beauty and capture the emotional and spiritual impact. Music is a subject that requires use of the intellect and emotions. It must be presented to students as an art, a compelling force stimulating to body, mind and heart.

MUSICAL OUTCOMES*

What minimum specific goals does it seem reasonable to attempt to set for music in the twelve or thirteen years of the general school experiences? What are the desirable musical attributes of the generally educated student as he graduates from high school? What are the outcomes expected from school musical experiences?

In describing the musical personality of the generally educated person the characteristics will be grouped under three areas. It is believed that the generally educated person will have certain minimum *skills* and *understandings* with respect to music. While he is developing these he will, at the same time, have developed *attitudes* about music; he will have included music in his system of values

Skills

He will have skill in listening to music. The generally educated person listens with a purpose.

He will be able to sing. The generally educated person is articulate.

He will be able to express himself on a musical instrument. The generally educated person is flexible.

He will be able to read musical notation. The generally educated person is literate.

Understandings

He will understand the importance of design in music. The generally educated person understands the structure of the various disciplines.

He will relate music to man's historical development. The generally educated person has historical perspective.

He will understand the relationships existing between music and other areas of human endeavor. The generally educated person integrates his knowledge.

He will understand the place of music in contemporary society. The generally educated person is aware of his environment.

Attitudes

He will value music as a means of self-expression. The generally educated person has developed outlets for his emotions.

He will desire to continue his musical experiences. The generally educated person continues to grow.

He will discriminate with respect to music. The generally educated person has good taste.

*From Chapter II, *Music in General Education*. Music Educators National Conference, Washington, D. C., 1964. Reprinted by permission of Music Educators National Conference.

RESPONSIBILITY FOR MUSIC PROGRAM

The Responsibility of the School Administrator

As the educational leader the school administrator has the responsibility of guiding the total school program. Through his vision and leadership boys and girls are given experiences that fit them for their present and future living. He should be acquainted with objectives of the music program, effective administrative and teaching procedures that will insure the attainment of these objectives and he should know how to properly evaluate and analyze the outcomes.

The school administrator is responsible

Administratively —

To provide adequate music curriculum to meet the needs of all students.

To provide financial support for physical facilities, instructional materials and equipment, adequate and qualified staff with proper teaching load.

To provide a workable and developmental schedule that will encourage student participation in a sequential music program.

To provide a course of study that could insure sequential growth.

To stimulate continuous curriculum study in the light of local needs.

Professionally —

To encourage the music staff to join and participate in professional music organizations.

To encourage attendance at in-service and professional improvement functions — clinics, meetings, etc. — by providing financial support.

To maintain professional involvement in the music program by establishing stronger lines of communication between administration and music teaching staff.

Relationally —

To interpret to the school and community the importance of music in the lives of children.

To establish a policy as to the extent of the involvement of school music in the community activities.

To encourage by financial or other means professional growth through in-service training and/or formal study.

To determine where educational values stop and pupil exploitation begins in the school musical activities.

The Responsibility of the Music Supervisor

The music supervisor is the key person to exert leadership in interpreting and administering the total music program. To a large extent a well-balanced program will depend upon his vision, understanding and competency. Proper supervision insures better articulation and coordination of the total music program.

The music supervisor is responsible

Administratively —

- To give inspired leadership to the entire music program.
- To interpret to the administration and teachers a coordinated and well-balanced music program.
- To implement an adequate school music program.
- To report the progress and needs of the program.
- To make periodic visits to music classes.
- To prepare the music budget.
- To hold regularly scheduled meetings of music personnel.

Professionally —

- To offer consultative help to administrators and teachers through suggestions rather than directives.
- To plan in-service training programs for all music teachers.
- To keep informed of new materials and techniques and disseminate to teachers.
- To evaluate the total program constantly and encourage teachers to do the same in their situations.

Relationally —

- To maintain a liaison between classroom activities.
- To serve as a clearing house for *inter* and *intra* school music functions and so inform schools.
- To offer leadership in maintaining cordial relationships between administrators and teachers, and teachers with other teachers.
- To seek out community resources and to use wisely.

The Responsibility of the Music Teacher

The music teacher through his enthusiasm for music and his interest in students plays a key role in the planning for effective learning experiences. He must understand the developmental characteristics of his students and ascertain their talents, interests, abilities, and needs. He must command the respect and win the confidence of pupils and constantly encourage them to achieve. His is a great responsibility in that he speaks for music and interprets it to the school and community.

The music teacher is responsible

Administratively —

To develop within the framework of the school organization and the course of study classroom procedures that would provide for maximum growth of all students enrolled.

To determine and report to the administration the instructional and equipment needs.

Professionally —

To keep professionally alert and abreast of the new trends and materials in music education.

To evaluate constantly his teaching and seek to be a more effective and creative teacher.

To join and participate in professional musical organizations.

To support professional organizations representing other fields of education.

Relationally —

To demonstrate the correct attitude toward music and its place in the school and community.

To strive for good teacher-pupil relationship that would reflect such an attitude in the student.

To establish and maintain lines of communication with other teachers.

To cooperate in community activities within the framework of school policy.

To establish rapport with parents informing them of the activities of the music program as well as the progress and development of their child.

To make intelligent use of community resources.

The Responsibility of the Parent

Upon parents rests to a great extent the responsibility of implanting attitudes toward learning and achieving. To help children reach their potential, the home should support the school in its music program, offer encouragement and give guidance. With this cooperative home atmosphere, the music education of students will be greatly increased and heightened.

The parent is responsible

Administratively —

To support actively the school music program.

To provide a healthy home environment conducive to musical growth.

To encourage good practice habits.

To provide the proper instrument and equipment for the child's musical study.

To encourage private study where the child's talent and ability merit.

Professionally —

To encourage the child to participate wholeheartedly in his music organization.

To encourage the child to explore the possibilities of music for enrichment and enhancement of life.

Relationally—

To support school policy regarding school-community relations.

The Responsibility of the Guidance Counselor

The guidance counselor plays a key role in the selection of the curriculum offerings for students. Since the music curriculum is varied, the counselor needs to be knowledgeable about the total program and its objectives. Using this information along with the student's school record, he can guide more intelligently the student into the music class that most nearly fits his interests, needs and aptitudes.

The guidance counselor is responsible

Administratively —

To acquaint himself with the music curriculum.

To recognize the contribution of fine arts in life.

To offer knowledgeable guidance to all students in curriculum selection.

To develop teacher-counselor cooperation so as to afford better class groupings.

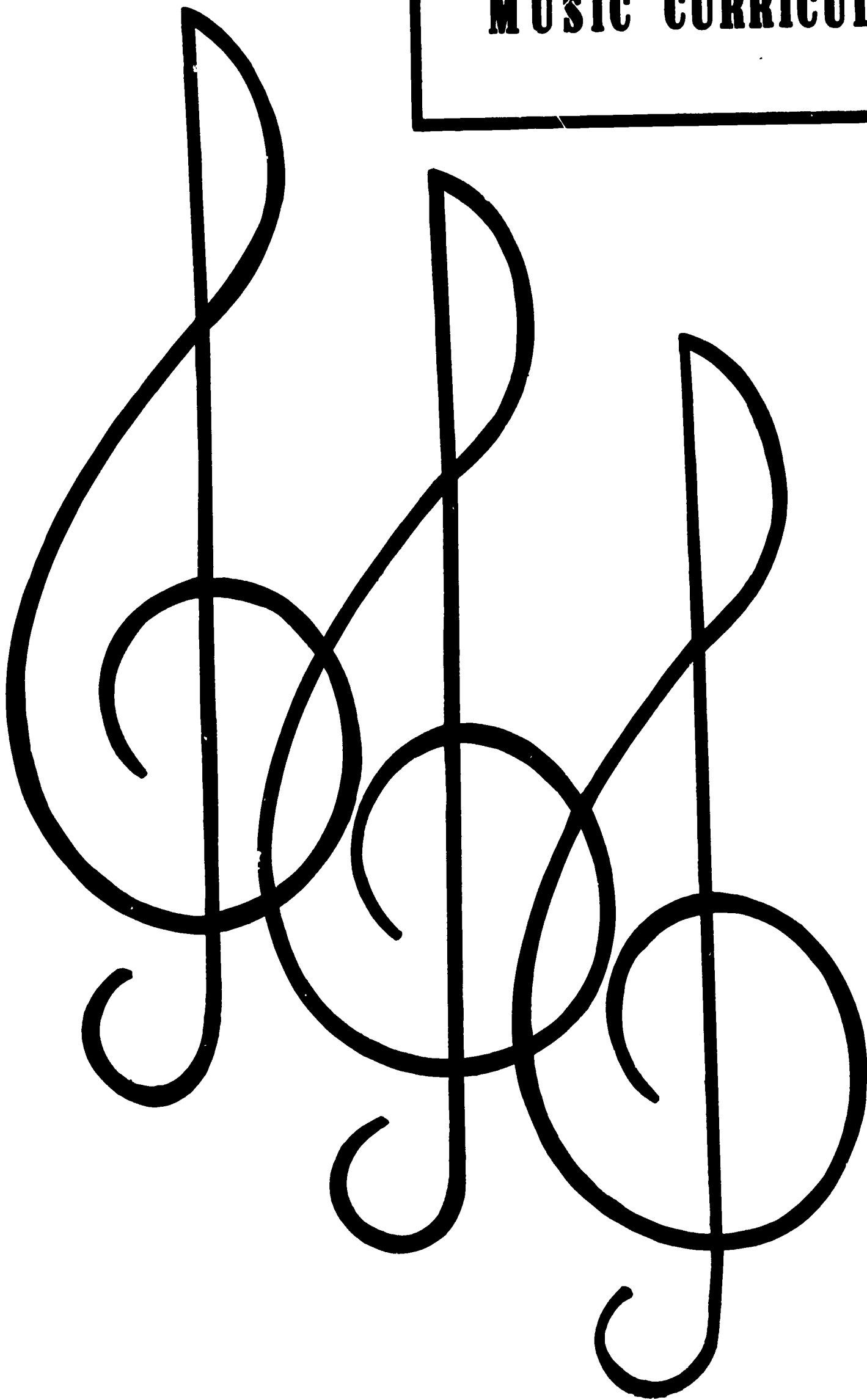
Professionally —

To support the music program and its activities.

Relationally —

To support school policy regarding school-community relations.

MUSIC CURRICULUM



THE MUSIC CURRICULUM

The music curriculum for any school must be determined by the interests and talents of students, by the availability of teaching personnel, by the facilities both physical and instructional and by the needs of the community. The offerings of any music program must be based on the educational opportunities for developing *all students*, college bound or not, high in intelligence or low, high in aptitude or not. All must have a chance to develop creatively, imaginatively and esthetically to their fullest potential. Course offerings should be diversified sufficiently to give experiences commensurate with interests, talents and needs of pupils.

At Atlantic City, New Jersey, in February 1959, the American Association of School Administrators passed the following resolution:

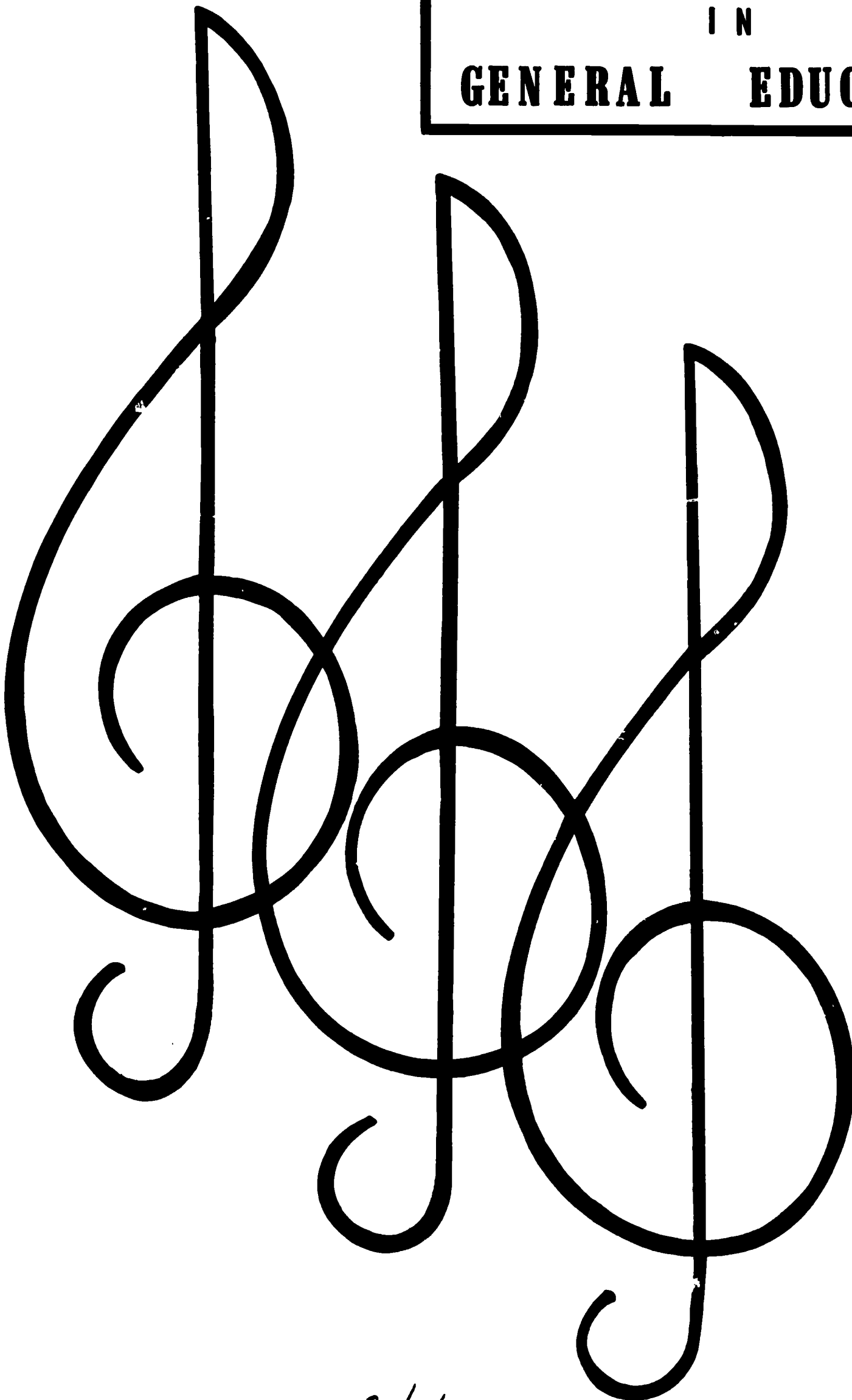
"We believe in a well-balanced school curriculum in which music, . . . and the like are included side by side with other important subjects such as mathematics, history and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand and the body which give dignity to the person and exalt the spirit of man."

To give balance in the curriculum so that all students may have opportunity to become aware of and understand the art of music, there must be many kinds of classes—performing (laboratory for the using of skills and deepening understanding), theoretical and historical (so-called academic) and general music (not performance centered but broader in scope.) Through all of these class experiences, varying in depth with the particular needs and interests, students must acquire sufficient performing, listening and reading skills to be able to interpret a musical score and understand the structure of music. This is basic to the teaching of music and a flexible and adequate music curriculum will provide classes affording growth based on levels of proficiencies and interests.

Within our society music is a part of every day life and because of this, students must be educated in and guided through musical experiences that can give them perspective in the place of fine arts in their world. This could be interpreted as teaching music against the backdrop of the humanities—a study of how man has expressed himself and contributed to cultural enrichments.

Believing in the premise that an effective music program is always based on a *general core of music experiences for all pupils*, this guide is presenting plans for the development of band, choral, general music, orchestra, piano and theory and harmony programs. Course titles, descriptions and content outlines are intended as general suggestions so that each school will develop its own course outlines or syllabi in keeping with these recommendations.

M U S I C
I N
GENERAL EDUCATION



20/21

MUSIC IN GENERAL EDUCATION — General Music

A comprehensive secondary school music curriculum will meet the needs of *all* students so that those seeking basic fundamentals or additional experiences in music will find such. For those who have no special inclination to perform, there should be a class where they can acquire a deep appreciation for and a broader knowledge of music—its components, literature, expressive qualities and history. Students with performing skills may desire to further and broaden their musical understandings to include other fields of musical learnings and literature. General Music classes are designed to meet these needs.

General Music classes in junior high are constructed as a continuation of the musical experiences developed in the elementary school, but afford greater depth and variety. The high school classes offer more fundamental knowledge of the structure of music and develop greater perception in interpreting music literature—style, period, composer's intent, expressive qualities, etc.—to the end result that students will be musically cognizant and discriminating music lovers.

Objectives of General Music

Keeping in mind the general objectives of music education, the general music program should include the following specific objectives:

- To develop an increasing awareness of the beauty in music.
- To instill a desire for repeated creative responses to this beauty resulting in a lasting love of and appreciation for music.
- To develop discriminating listening.
- To teach the joy of singing.
- To teach correct singing habits.
- To teach reading skills and develop musical learnings.
- To deepen the knowledge of the elements of music.
- To gain keyboard and other instrumental experience.
- To relate music to man's development—past and present.
- To give students an awareness of our musical heritage.
- To build a broad repertory of music.

Organization and Administration

Type of Classes

Accrediting agencies recommend that all students during their secondary (7-12) career have a minimum of one class in music. The

general music class is so organized to meet this need. Many schools require all students to take this on the junior high school level.

The recommended offerings in general music are:

Seventh Grade General Music (usually required)

A class meeting 2-5 periods (regular class length) per week for a year or its equivalent with a suggested class load of 30-35 students.

Eighth or Ninth Grade General Music (elective)

A second year class for students having a prerequisite of 7th grade general music class or its equivalent. Class meets a minimum of 2-5 periods (regular class length) per week for a year or its equivalent with a suggested class load of 30-35 students.

General Music I (High School)

A class open to all students in grades 9-12 with a suggested class load of 30-35 students.

General Music II (High School)

A class open to students having a pre-requisite of General Music I or its equivalent with a suggested class load of 30-35 students.

Scheduling

All scheduling must be based on individual needs of the school and its facilities. Recommended scheduling plans are:

Plan I

Class meets every day for a semester or an entire year.

Plan II

Class meets three periods per week during the first semester and two periods per week during the second semester or vice-versa alternating with art, physical education, etc.

Plan III

A floating class scheduled on a rotating basis.

Plan IV

(Where plans I, II or III are not possible) Class meets a minimum of two days per week during activity period.

Plan V

In a block system, one period a week might be given to a lecture or demonstration (concert, film, etc.) with other periods used as a laboratory or classes where performing, listening and reading skills are developed.

Schools may find that plans I or II are more feasible for high school.

Credit

Students enrolled in high school General Music I or II may be granted one-half unit per year, providing the class is a daily regularly scheduled one. One-fourth unit will be granted for a class meeting one-half the five periods. These classes require outside assignments based on a written course of study.

Facilities, Space and Equipment

Classroom

There must be adequate classroom facilities to bring about a meaningful music program. The use of the auditorium, cafeteria, or gymnasium cannot be recommended for a general music classroom. Some disadvantages are: immensity of space, poor acoustics, inadequate blackboard and bulletin board space, lack of teacher's desk, disruption of classes, and conflicts of scheduling with other school activities.

For recommendations of physical facilities and equipment that are common to both choral and general music, see page 86 under Choral Music.

Equipment (Additional)

Shelves for textbooks, etc.

Rhythm instruments

Melody instruments—resonator bells, bells, recorder

Autoharp

String instruments—cello, bass fiddle

Audio-visual equipment—overhead projector, filmstrip projector

Staff liner

Chairs with arms

Instructional Materials and Supplies

Adopted textbooks—appropriate text for each grade level—a book per student.

Recordings to accompany text where available.

Recordings (representing periods, composers, instruments, vocal, etc.)

Supplementary song books and text.

Resource material (library should contain books on history, biography, etc.)

Instrument charts

Keyboard charts

Composers' pictures

Manuscript paper

Construction paper for bulletin board

Art paper and crayons

Workbooks

Content to be Taught in General Music

The General Music classes will continue the development of skills in listening, singing, playing of classroom instruments, rhythmic responsiveness, music reading and creating. Through these experiences students should become knowledgeable of the elements of music: melody, rhythm, harmony, form and timbre. To learn music one must participate in the making of it. These students will participate on their level and talent so that understandings will be enhanced. The history of music and its effect on nations will be included in this course. Along with acquiring factual knowledge they should acquire valid standards of musical judgment and taste.

All General Music classes for junior high should incorporate some of the following, but emphases will vary according to grade level and experience.

The content found herein is merely a guideline as to what can be done. Among factors determining the extent of instruction will be the teacher's skill and enthusiasm, ability of class and scheduled class time.

SEVENTH GRADE (JUNIOR HIGH SCHOOL GENERAL MUSIC I)

Listening Experiences

Listening is a part of every musical experience. To listen with *discernment* requires a purposeful, organized program of listening activities. Students must be taught to *concentrate* so as to distinguish various aspects of the music heard. They should respond creatively through discriminating listening.

Part of each class period will be devoted to purposeful listening—either as a “listening lesson” or build-

ing listening awareness of musical language—melody, rhythm, harmony, form, etc.

Melodic, rhythmic, harmonic patterns have certain characteristics of development which constitute the structure of music. To some extent in all kinds of literature studied pupils should be led to discover the architectural plan of the composer—analytical listening for melody, rhythm, harmony and form.

Proper guidance in listening to music of *good quality* should create a natural appeal to the student and build discriminatory taste.

Instruments

Each family of instruments of the orchestra should be discussed through illustrations, demonstration of sound quality, proper playing position and history.

Filmstrips may be used for introducing or reviewing the instruments.

Orchestral charts may be used to show the general arrangement of the orchestra.

Students possessing orchestral instruments could contribute to the class by bringing and playing such instruments.

Interesting orchestral recordings should be used to show full sound and quality of orchestral instruments playing as a unit and separately.

Instruments used in a band not discussed with the orchestra should also be studied.

Forms of music

The following forms are outlined as a guide in presenting vocal and instrumental types to seventh grade students. They should familiarize themselves with these forms by definition and recognition to prepare for further study. Even if students do not continue musical study, this acquired knowledge can be helpful in broadening appreciation. Many vocal forms will be used in singing experiences, too.

Vocal forms

- Folk song**
 - Spirituals, ballads, etc.**
- Art song**
- Rounds and canons**
- Anthem**
- Hymn**
- Chorale**
- Opera**
- Musicals**

Instrumental forms

- Dance forms**
 - Waltz**
 - Minuet**
- March**
- Program music**
- Symphony**
- Jazz**

Form *in* music

Through listening to appropriate music and discussing it students should begin to develop an awareness of structure or design in music. To some extent they should acquire a

Recognition of

Concepts of melody

- Contour**
- Similarities**
- Alterations in melodic line—variation, etc.**
- Organization of motives, cadences, phrases, etc.**
- Intonation**

Concepts of rhythm

- Common meters 3/4, 4/4, 6/8**
- Tempo, accents**
- Syncopation**
- Repeated rhythmic figures**

Concepts of harmony

Tonality

Common intervals—thirds, fifths,
octaves, etc.

Dissonance and consonance

Horizontal (contrapuntal)

Vertical (chordal)

Concepts of form

Motives

Phrases

Contrast

Concepts of style

Various periods

Baroque

Classical

Romantic

Impressionistic

Contemporary

(Note: See the section in His-
tory)

Community Resources:

If a student is to understand and become cognizant of the functions of music as related to life in the community, it will be necessary for the school to offer musical experiences related to that life. The teacher should encourage the student to exercise and strengthen his musical activities such as church choir, community concert association, other concerts and recitals, junior music clubs, operas and musicals, radio and television programs with musical interest, community festivals, family music groups, etc.

Utilization of a bulletin board in a classroom to announce and inform the student of current musical events can serve to make him aware of what is going on around him in the musical world.

Singing Experiences

Singing is a major activity in the junior high general music program.

Classification of voices

The correct classification of voices is the key to a successful and enjoyable singing experience in the junior high school general music class as well as the choral class. Teachers will profit from reading the new material available which is being written on this important subject. (See bibliography) Below are listed a few suggested simple procedures that can be helpful in testing or classifying voices.

Explanation of kinds of singing voices in junior high school

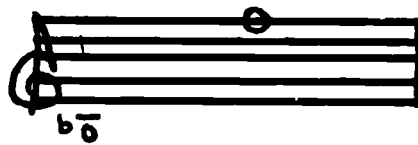
- girl soprano
 - soprano I
 - soprano II or alto
- boys unchanged (soprano)
- boys changing (cambiata) or alto-tenor — whichever term is preferred
- boys changed (baritone)

The following is an example of voice testing for the junior high boys

- separate the boys from the girls
- have all boys sing, for example, "Jingle Bells"—key of D
- tap baritones on the shoulder
- have them stop singing
- repeat procedure
- same song Ab
- tap obvious sopranos
- have them stop singing
- the remaining boys will be classified as cambiatas or changing voices

By finding thoroughly familiar voice qualities first, this method of classification should quickly and properly identify cambiata voices.

Some authorities state that alto voices are rare among the girls even in grade 9. However, some few occur usually in physically well-developed girls or slow learners who have repeated grades and are older than classmates. Another phenomenon is that thicker, richer vocal quality does not necessarily indicate a low voice. Among girls of this age in singing groups will be potential altos or potential lyric sopranos. The greater majority of girls' voices lie in this common range:



Because of the immaturity of the girl's voice and in order to exercise its range, where two parts are written for girls, soprano I and soprano II or soprano and alto might alternate, whichever is preferred. Another method could have the potential sopranos to sing the top line in every song and potential altos to sing the lower line. By seating these voices in the center they may sing at all times the part appropriate to their needs.

Range

The working ranges for these voices are:

girl & boy sopranos	cambiata (changing voice)	baritone	octave below unison
------------------------	---------------------------------	----------	------------------------

Seating

The seating arrangement that is selected will depend on the room, number of students, and number on each part. However, in most instances, having the changing voices (cambiata)

and baritones sit toward the front is most successful. Suggested seating arrangements are:

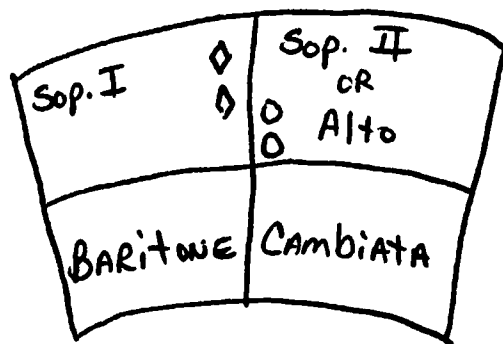


Fig. 1

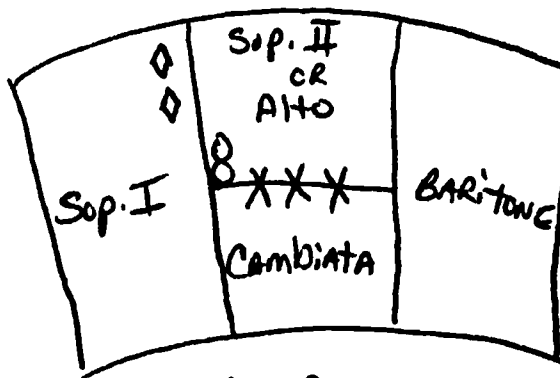


Fig. 2

- X — Boy Sopranos
- O — Potential Altos
- ◇ — Potential Sopranos

Part Singing

Part singing in junior high may prove more successful than unison singing because of voice ranges. Four-parts (SSCB) should be used where possible even if the balance is not good. There should be careful selection for proper range. Other arrangements of parts are: SCB, SACB, SSCB, SSA, SAB

Tone Production

While the general music class is not primarily aimed toward development of professional singing, group singing experiences will be enriched with the attention focused toward artistic singing. Posture, breath control, rhythmic precision, tone quality, intonation, phrasing, diction and blend are important factors for the developing of proper concept of artistic singing.

As the teacher constantly seeks to develop correct concepts, the students will become increasingly aware of beautiful tone.

Expressive Qualities

Correct phrasing, intonation, interpretative style, mood, etc. should be stressed so as to develop creative, imaginative responses in sing-

ing. The message of the text must be understood and interpreted artistically.

Playing Experiences

Keyboard and classroom instruments

The playing of musical instruments has values that a student in a general music class should become aware of through actual experience. Even though some of these learnings have already been developed in lower grades, continued experiences on a more advanced level are beneficial and enjoyable for junior high.

Instruments can be used as a means of teaching music reading and developing pitch and rhythmic discrimination. Interesting playing experiences used either as an accompaniment or instrumental piece enhance the building of reading skills, discriminative taste and also produce interest and creative responses.

Keyboard instruments

Keyboard experience is using the piano, organ and chromatic bells as a tool for developing musical understanding and growth. Such experiences have proved invaluable as an excellent means of strengthening music reading in any phase, as a visual aid to make more meaningful the study of the fundamentals of music, as a device in helping the student find his singing voice, and as an aid to a more creative listening experience through attention based on melody, harmony and rhythm.

A knowledge of the keyboard can be gained through actual performance on keyboard instrument or plastic keyboard. Keyboard charts can be helpful for group study. Single-line scores of notes, rhythmic patterns and chords taken from songs, pieces or teacher compositions serve as an aid to familiarize one with the keyboard.

Classroom instruments

In addition to keyboard instruments (piano or organ), these instruments af-

ford pleasure and have musical value:

Melodic

Resonator bells — excellent for ear training and can serve as an aid in studying scales, intervals, chord building. They can be played as an accompaniment or as descant.

Recorder — offers a chance for proficiency on an instrument that has prestige even among professional musicians. It also presents practical application of music theory and note reading. It can be used in playing obligato parts. Most frequently used recorders have a full chromatic range through two octaves.

Harmonic

Autoharp — a harmonic instrument which can serve as a supplement to the piano as well as a substitute for the piano when one is unavailable. This instrument is particularly helpful in connection with chord study. Varied playing techniques afford many changes of sound and prove the versatility of this instrument. Children should be encouraged to experiment with ways of stroking to give effects, accent, tremolo, banjo, etc. It can be a melody instrument when all melody notes fall in the chord structure but this is somewhat difficult.

Cello — is very valuable in developing a feel for chords and ostinato. This would also give an opportunity to develop a knowledge of the string instruments.

Banjo	}	used for chording, ear training and accompaniment.
Guitar		
Ukelele		

Rhythmic

These help to develop a strong feeling of rhythm.

Drums	Claves
Maracas	Castanets
Finger Cymbals	Woodblocks
Triangle	Tambourine
Gong	Coconut Shells

Calypso music is especially appealing to this age. Additional instruments needed are bongo drums, conga drum, cowbell and guiro.

Rhythmic Experiences

Things to do that would help to develop rhythmic feeling and sensing:

Emphasize rhythmic patterns within the songs taught.

Use rhythm instruments to accent the rhythm and to add interest and zest to songs.

Calypso music can develop understanding of syncopation and teach many rhythm patterns for accompaniment.

Listen to music and discover the rhythmic content. Try to notate the repeated rhythmic figure or motive.

Chant words to develop rhythmic precision and to distinguish the duration of notes.

Give simple rhythmic dictation to aid in note reading and writing.

Teach folk dancing and learn something of the people or ethnic group that each dance might represent.

Conductor's beat patterns are interesting and useful in developing rhythmic sensing. Let students conduct class.

Reading Experiences

Things to do that would be of assistance in developing notational skills:

Develop melodic, rhythmic and harmonic concepts through singing, listening and playing of instruments. Chording along with interval drills can be helpful especially if it is taken from the material taught in class.

Give background material so that students understand the era and style of the music along with the life of the composer, etc.

Emphasize dynamic markings in music and listen for this in music heard. Tempo and expressive qualities of music heard and sung should be discussed.

The structure of music, melodically, rhythmically and harmonically should be emphasized.

Creative Experiences

Students must be stimulated to use imagination in responding to music and in expressing themselves through their creative abilities. The following suggestions might be helpful:

Encourage students to understand that all music participation is a creative experience.

Dramatize songs and use skits to afford opportunity for creating words, dance steps, instrumental accompaniment, etc.

Create words to a familiar tune and vice versa.

Harmonize a familiar melody.

Interpret songs and rhythms.

Music History and Appreciation

Although a knowledge of history is not essential to the enjoyment of music, the establishment of its historical setting contributes to a more complete understanding.

The most usual approach to the histories of music begins with man's early music. However, this usual approach contains certain difficulties for the

junior high school student. The reason for this is that the music most difficult to understand and appreciate is studied first. For example, the music of Orlando Lassus, Palestrina, Bach and Handel, as well as other pre-Bach and Baroque composers, is not set in a background as familiar to the student of today as is the music of the present. This is the primary reason that junior high school students understand and respond better to the music of contemporary composers such as George Gershwin, Morton Gould and the romanticists, such as Brahms and Tchaikovsky.

For this reason, the approach to the history of music more or less in reverse is practicable — beginning with music which the student already knows and working back toward earlier musical eras. Through this approach Gershwin and Gould may lead to Stravinsky and Debussy, Brahms and Mendelssohn may lead to Beethoven and Mozart and then, in turn, to Handel and Bach. By this process the student may be led to an understanding of the important early eras of music. The study of these periods of music will be paralleled with the study of styles and composers with emphasis on Contemporary, Romantic, Classical, Baroque and Ancient music.

Class time and interest and abilities of students will guide and limit the teacher in his selection of periods and literature to be used as well as in his approach to content.

The study of music in the general music class should be correlated with social studies in the junior high school. Since seventh grade social study is world history, music illustrative of periods and/or countries would be correlative and more meaningful. Along with the study of music in the old world, it is important that the student have a basic knowledge of music and its relation to our American heritage.

These kinds of musical compositions are suggested for study:

American jazz

Contemporary—music and composers

Light opera and musicals in the U. S.

Impressionism
Romanticism: Instrumental and vocal
Opera
Romantic classic transition
Classical
Pre-Bach
Early Christian and Ancient Greek music

EIGHTH AND NINTH GRADE GENERAL MUSIC (JUNIOR HIGH SCHOOL GENERAL MUSIC II)

Since Junior High General Music II extends and expands musical learnings developed in General Music I, a review on all phases would be beneficial and helpful. In some cases because of transfers, etc., it might be necessary to reteach content that students normally would be expected to know.

Listening Experiences

The listening program should continue to stress listening for form, melodic and rhythmic content and timbre of instruments and voices. Each listening activity should be purposeful and offer expanded learning opportunity in musical knowledge.

Cooper and Kuersteiner¹ have listed three basic questions which need answering in an adequate listening program

What does music mean?

What is good music?

How should I listen to music?

These and similar questions would be helpful in determining a year's work and in making unit or daily lesson plans.

Instruments

A review of previously studied instruments is important. Historical background of commonly used instruments is recommended as an aid toward musical appreciation.

¹Cooper, Irvin and Kuersteiner, Karl O. *Teaching Junior High School Music: General Music and the Vocal Program*. Boston: Allyn and Bacon, Inc., 1965.

String family
Brass family
Percussion family
Woodwind family
Piano
Guitar
Banjo
Recorder

Form

Simple form in music is its unity and variety, its repetition and contrast. Previously stated forms—vocal and instrumental—are broken into more detailed parts—phrases, sections, periods, etc.

In addition to review and further study of forms as outlined for seventh grade, the following could be added:

Forms of music

Vocal

Oratorio
Recitative
Aria
Madrigal

Instrumental

Ballet
Dance forms:
 Polka
 Gavotte
Tone poem
Sonata
Concerto
American jazz

Form in music

Simple song forms which can be readily applied to songs sung in class or listened to are:

Strophic—one part song form
Binary—two part song form
Ternary—three part song form

These structures can also be studied in larger works. Examples:

Binary AB

Bach—Air for G String, SUITE
IN D MAJOR, NO. 3

Ternary ABA

Saint-Saens — The Swan from
THE CARNIVAL OF THE AN-
IMALS

Beethoven—3rd movement from
Symphony No. 5 Minuet and Trio
from Symphony No. 1

Other forms in music which should be introduced for analysis in the junior high school are:

Rondo

Sonata-allegro

Theme and Variations

Many examples of these are available.

Community Resources

Students should be informed of community and school musical events and encouraged to participate.

Family participation in music should be encouraged. Social instruments (guitar, autoharp) should be utilized.

Community musicians should be invited to perform in class or assembly for educational stimulation of a live concert.

Singing Experiences

In all general music classes singing should continue to be a basic activity. This must be an enjoyable experience.

Voice testing should be used continually so as to assist students in proper development. The fundamentals of singing should continue to be emphasized and greater depth in interpretation should be observed.

Special attention should be given to dynamics and style.

Literature selected should afford variety as to key, mood, rhythmic content, style, etc.

Melodic characteristics such as tonal movement, structure, rhythmic patterns, color, etc. should be studied. The use of syllables, numbers or letters should be employed to assist students in reading the notation.

Part singing should be emphasized. Arrangements used should be in comfortable range and suitable for kinds of voices.

Sing chords I, IV, V to develop feeling for key center and root of chords.

Sing scales and arpeggios for vocalises. Stress unison sound and vowel uniformity.

Strive constantly for correct intonation.

Playing Experiences

There should be more advanced playing experiences emphasizing enjoyment, manipulative skills and accompaniment interest.

Harmonic sensing could be strengthened through autoharp, guitar and ukulele playing.

Simple keyboard accompaniment (I, IV, V7) should be used on some songs.

Percussion instruments might be used to emphasize more difficult and intricate rhythmic patterns. These sung or listened to should be applied to music.

Students should have conducting experience.

Rhythmic Experiences

A more advanced knowledge of rhythmic patterns should be developed. Clapping or the playing of instruments could be used to develop awareness of patterns. Then they should be notated.

Growth in understanding of time signatures and their relationship to note and rest durations should result.

Rhythmic symbols and terms such as tempo markings (andante, etc.) should be stressed.

Folk dances, rhythms and drills should continue to be taught. Study dance forms so as to distinguish characteristics such as minuet, gavotte, etc.

Use calypso for composing original rhythms.

Teach dotted notes, divided beats, triplets, etc. Clap, chant, play and sing to strengthen the notated pattern.

Reading Experiences

Recognition of structural characteristics should be stressed.

Conducting beat patterns in 2/4, 3/4, 4/4, 6/8 should be learned.

Follow scores while listening to a composition.

Define and spell an increasing vocabulary of musical terms.

Aural recognition of intervals, chords, mood, motives, phrases, etc. should be stressed. Later the notation should be studied.

Creative Experiences

Continued emphasis should be placed on experimentation with original melodies, words, dance steps, harmonization, accompaniments. Care must be taken to provoke greater response to expressive qualities of the music studied.

History

Use of the outline as set forth in the seventh grade class for the study of music history will be applicable here. This study in reverse of musical periods helps the junior high student have a clearer understanding of music history.

The exception to this study could be the study of American music. A correlation could be made through folk music with their study of the history of America from its beginning.

Other suggested units which can correlate with social studies are:

Music of the Pilgrims and Puritans

Music of the American Revolution

Music of the American Indian

Spirituals

white

Negro

Work songs

Cowboy songs

Stephen Foster songs

Jazz

George Gershwin

Edward MacDowell

Aaron Copland

Light opera and musical comedy

Suggested unit on Science of Sound

The study of sound serves as motivation leading toward intelligent listening to and understanding of music. The junior high student should perceive what sound is, what makes sound, how it travels, why some sounds are high and some low, etc. The following are important factors to learn and should be studied in detail within the bounds of class time and interest.

Sound—caused by vibrations

tone—regular vibrations

noise—irregular vibrations

Sound waves—transmission of sound

Tone characteristics

quality (timbre)

duration

dynamics (volume)

pitch (high and low)

Experiment with a string instrument or piano

HIGH SCHOOL GENERAL MUSIC I

Students enrolling in this class will be seeking experiences which will increase their understanding and appreciation for music. The obvious procedure would be to devise some means of determining the extent of the pupils' understanding and plan review and new content accordingly. Certainly until students have a speaking acquaintance with rhythm, melody, harmony, tone color, form, one cannot expect to build breadth and depth in musical concepts.

If, in the estimation of the teacher, the students have a limited background, it might be advantageous to teach the content given under Junior High General Music—modified to meet the mental maturity. However, it is expected that general music classes in high school will be similar to other subjects and require home study and research.

Content may be organized in various ways or units. There must be sequential teaching so that there will be transfer of conceptual learnings. The class periods should provide experiences in listening, singing, rhythmic feeling, understanding and actual playing of some instruments and factual knowledge — music reading and history, current musical events, etc. For much growth to take place, all must be tied together coherently.

Listening Experiences

This activity should acquaint the pupil with varied repertory, develop necessary listening skills, build standards of discrimination and emphasize the importance of listening intelligently, whether for study or enjoyment.

Instruments

The continued study of orchestral and band instruments — history, timbre and range, transposing and non-transposing — should be included. High school players might demonstrate instruments.

The social instruments such as autoharp, ukelele, guitar, etc. should be included. Especially should the students hear recordings of classical guitar.

Form

Students should develop an understanding of the distinction between *form in music* (design or structure) and *forms of music*. This comprehension could be grasped by listening to (or performing) and discussing much and varied music.

Forms of music

Vocal

Art songs

Folk songs

Plainsong

Madrigal
Mass
Cantata
Oratorio
Opera

Instrumental

Dance forms:

Review of minuet, gavotte, waltz, polka
Bourree
Gigue
Symphony
Sonata

form *in* music

A review of the structures suggested for junior high.

Students should recognize by ear and sight identical and altered phrases, repeated rhythmic and melodic patterns, identical and contrasting phrases in folk, art songs and other compositions.

Homophonic texture — melody with chordal background. Examples:
Hymns or The Blue Danube, J. Strauss

Polyphonic texture — several independent voices in coherent relationship.
Examples: Variations on "Pop! Goes the Weasel", L. Cailliet; Surprise Symphony, Haydn

Community Resources

Stress should be placed on school and community musical events and students should be encouraged to attend or participate.

Special musical broadcasts or television shows should be discussed such as the Bell Telephone Hour; Christmas opera, "Amahl and the Night Visitors".

Community or nearby college artists should be invited for a class or assembly concert.

Field trip to attend a nearby concert of musical worth might be planned.

Singing Experiences

Singing should continue to be a basic activity of the class. It can serve not only as a means for teaching notation, theory, history and appreciation but as an emotional experience through which students develop an understanding of the expressive qualities of music.

It is expected that general music students will learn to sing expressively and with satisfaction to themselves. Each should develop and use his voice with good singing techniques and habits—within his capabilities, of course.

Information on voice classification, seating, tone production will be found under the Choral Music section, page 89. A study of voice types with their ranges and qualities should be included in course content.

Song material taught should provide for sequential learning in

pitch—singing in tune

tonal movement—up, down, repeated

tonal organization—step, half step, skip

tonal grouping as phrase, theme, etc.

rhythmic movement of melody

feel the basic beat and word or melody pattern

harmonizing—carrying a part or chording

Materials may be selected from textbooks or from octavo. Teach harmony only after an "ear" has been developed. Care must be exercised in selecting arrangements that will fall within the correct range of voices.

Playing Experiences

All students should be given some keyboard experience as a means of transferring abstract concepts into concrete facts. Keyboard facilities such as pianos, plastic keyboards and charts will limit the amount of class instruction but, if facilities permit, students should learn to play melodies and basic chords.

Using the autoharp and other chording instruments for development of chordal progression will add interest and awareness to a class—either for listening or for accompaniment to songs.

The percussion instruments provide pleasurable learning experiences in emphasizing the basic beat, accent, patterns, etc.

The class might orchestrate a simple composition using class instruments.

An ostinato might be used on cello, bass fiddle or bells to enhance a song and to develop a feel for form and harmony.

Rhythmic Experiences

Students should experience the basic beat and understand the relationship between it and duration.

The metric pattern of music should be felt and understood.

Students should have sufficient experiences so they can differentiate between music that moves by a "swing of two" or by a "swing of three". A study of dance forms might accentuate these metric patterns.

Pupils should develop an awareness of rhythm in nature and the world about them.

The class should learn to understand the rhythm used in contemporary music: syncopation, irregular accent, changing meter, polyrhythms, etc. Having sections of the class clap or move to different metric patterns simultaneously might be a method of aiding in this understanding. Studying similarities in Bach and jazz idioms might be valuable.

Rhythmic dances or movement to express motives or patterns might afford creative stimulation as well as rhythmic conceptual understanding.

Reading Experiences

Through the listening, singing, playing and rhythmic experiences, students should grasp the meaning of notation and acquire a literacy in musical vocabulary. Certainly if they have become conscious of the elements of music inherent in the music heard or performed, students will be growing in the reading of music.

The most meaningful theoretical experiences are those where various concepts needing emphasis are taken directly from the music studied, thus supplying the motivation for learning.

Creative Experiences

Students should be understanding, sensing and responding more readily and deeply to the expressive qualities of music performed or listened to. They will begin to value music as a means of self-expression.

Students should begin to understand the difference in interpretations of a composition given by various performers or conductors.

Through original rhythmic accompaniments for songs, using percussion, string, autoharp, etc., students should begin to become adept in composing and notating.

Creative movement or dance should interest the class.

Dramatization such as a musical skit depicting some historical musical event might stimulate the imaginative and creative desire.

A class might write a short, simple opera as a creative outlet.

History

Historical units of study may be organized around periods of music so as to show the evolution of the elements of music through structure and style, through composers and their styles or through the relation of music to society. Certainly students should receive historical perspective from direct contact with music. Information is necessary but it must be related to musical experiences for it to have much meaning. The

related cultural and historical developments of a period would shed light on styles used by composers of that era.

Each teacher will of necessity decide the extent of content and music studied. Major composers, stylistic characteristics and major forms of each period should be stressed so that students acquire a broad picture of each era.

Another approach is to study the music of one section of the world such as the Orient, America, Middle Europe, etc.

Instrumental development, either orchestra or band, and vocal music are other approaches that could be used.

The adopted textbooks will offer assistance and guidance in organization of content. Many and varied can be the approaches, whether limited or elaborate.

Some or all of these periods might be used:

Middle Ages
Renaissance
Baroque
Classical
Romantic
Impressionistic
Contemporary

Science of Sound

Because of the interest that students have in this study, a review of the unit proposed for the junior high school might be used as an approach.

Additional content might be:

the scientific principles applied to the manufacture of instruments

exploration of the field of electronic music

acoustical characteristics of facilities and their differences with the reasons affecting differences

study of the harmonic series—to some extent

HIGH SCHOOL GENERAL MUSIC II

General Music I (or its equivalent) would be a prerequisite for this course. This second year could offer re-enforcement and depth to the conceptual understandings begun in earlier study.

A continuation of musical experiences in listening, singing, rhythmic feeling, instrumental playing and creating should be included in content. The history and heritage of music in today's world should be a part of the content.

This class content could be organized from a humanities approach, thereby broadening the fine arts area.

Listening Experiences

Through guided listening experiences students should continue to build discrimination as to standards of performance, taste in literature, styles of composers, etc. Listening skills should be more pronounced so that structural characteristics can be detected.

A large repertory of all kinds of music should become familiar to students.

An awareness of great artists in all media should be developed through listening and discussion.

Instruments

Through careful listening to recorded and live performances, students should recognize most instruments and place them in right categories (string, brass, etc.). Additional study might include the scientific principles used in building instruments.

Form

Forms of music

Vocal

Art songs (lieder)
Mass
Motet
Oratorio
Opera
Requiem
Musical comedy

Instrumental

Dance forms

Dance suites (Bach, Bartok, etc.)

Symphony

Sonata

Concerto

Overture

Rhapsody

String quartet (chamber music)

Form *in* music

Study of the sonata form as used in sonata, symphony, string quartet

Scherzo as employed by Beethoven and subsequent composers

Study of the canon and fugue

Community Resources

Attendance at and participation in church and community musical activities should be a natural outgrowth of general music classes. Certainly the desire to continue the enjoyment of music through concert attendance and performance with groups (where skills and talent are sufficient) should be developed. By late high school, attitudes toward community musical life will be set and teachers are expected to urge students to expand their knowledge and skills through these community outlets. Field trips to nearby worthwhile musical performances could be a part of content of this course. The music performed should be taught prior to the trip so that deeper enjoyment would result. Teachers should guide students to be more intelligent concert attendants so that their reactions will demonstrate perception and sensitivity.

Singing Experiences

While singing experiences will continue to be a part of each class lesson, the emphasis should be on a wide variety of choral music representative of peoples and of different times in history.

The quality of singing should be commensurate with the background and capabilities of the students. Choral arrangements should fit the voices and good singing habits should be stressed. No matter what the level of ability or talent students *can* sing artistically and musically. In order to be sensitive, intelligent learners of music, they must be able to discriminate between artistic and inartistic singing.

Besides performing skills, choral literature taught should be used to teach other musical values—notation, characteristics of style, sound, etc. (For review, read suggested attainments under "Singing Experiences" in General Music I.

Music form or design should be analyzed in vocal forms used: rounds, canon, three-part song form. Repetition, contrast, developmental treatment (sequence, inversion, etc.) should be understood as musical architecture.

At this age in high school, it might prove interesting to students to correlate music with their English classes—ballads, opera, songs using texts studied in English literature.

The unit of study approach would lend itself to sequential teaching, making it imperative for the teacher to select choral materials that would result in musical learnings with specific reference to the desired aims. Care should be taken to offer needed immediate satisfaction to students but at the same time provide for their future musical needs to meet expanding musical understanding and knowledge.

There should be some opportunity for public performance so that the emotional excitement, stage deportment and individual responsibility inherent in a concert might be enjoyed and appreciated.

There should be opportunity for students to develop ability to "fake" harmony parts or sing barber-shop so as to enhance enjoyment at civic or social events where group singing will be employed.

Playing Experiences

Keeping in mind that students learn through doing, this class should offer opportunities for continued instruction in functional piano, autoharp, guitar, ukelele, string bass, resonator bells, percussion instruments, etc.

Students should be encouraged to do the following:

Create and notate chordal accompaniment for a song.

Create and notate rhythmic accompaniment on percussion instruments.

Write a simple instrumentation of a recording or song and teach it to the class.

Find melodic and rhythmic patterns of music studied, notate and play on appropriate instruments.

Learn to devise an ostinato for cello or bass violin that fits a melody.

Rhythmic Experiences

The many facets of rhythm should be reviewed (basic beat, accent, pattern of melody, tempo, etc.)

Students should study the distinctive rhythmic characteristics of composers, eras, peoples, forms, etc.

Movement should be used to develop recognition of rhythmic characteristics of dance forms.

Ballet music should be included and studied for synchronization of music with movement.

Class members should conduct the class while it sings or plays.

Students should be able to write meter patterns.

Reading Experiences

Through critical listening to recorded and live music, students should be able to recognize the elements of music: rhythm, melody, harmony, form, timbre. To discuss music more intelligently, students need the understanding of these components of music. Teachers should devise means and techniques for class

instruction so that students are provided with the necessary tools required for being musically perceptive and knowledgeable.

Activities providing rhythmic perception have been mentioned above.

Melodic sensing might be developed through

learning to recognize intervals, scales, etc.,
aurally and visually and to reproduce them.

creating and notating melodies

using hand movements or graphic notation
to show recognition of melodic movement

learning to follow a vocal or instrumental
score while listening

learning to recognize repeated patterns

Harmonic sensing might be developed through

playing of harmonic instruments

chording vocally

analyzing a song and writing the chords

writing major and minor triads

writing and performing consonance and dissonance and becoming aware of the expressive qualities produced

demonstrating the difference between vertical and horizontal harmony

studying the harmonic content of different periods and noting the characteristics of each

exhibiting a knowledge of parallel movement, polytonality, organum

singing descants and other harmony parts

playing an instrumental ostinato to a familiar song.

Form has been discussed at length under the "Listening Experiences" and other phases of the course content.

Timbre or tone color should be easily recognizable in voices and instruments commonly used.

Creative Experiences

Mention has been made of creating accompaniments, songs, orchestrations, rhythmic movement which would permit students to develop their creative abilities and talents. Musical skits, plays and opera might be an outgrowth of a class which had special interests in this field.

Again it must be emphasized that the stimulation of rhythmic, mental and emotional responses is necessary for students to experience the expressive qualities of music. The inner spirit must be touched and sensitized to the beauty of music.

History

Although review and repetition of previously learned facts and understandings pertaining to music history are necessary, new ideas and knowledge must be obtained by the students. Fresh approaches and materials should be provided.

Examples:

how folk song material was incorporated into larger works by Copland, Grieg, Dvorak, etc.

what is jazz and how it is used in serious music (Guion and Bernstein)

Students should be guided to correlate art with music and see its relationships.

Students should be led to understand the harmonic and rhythmic structure of contemporary music.

Students should become aware of the effect of music on peoples of all eras and places and of the place it now holds in their world. The teacher should plan approaches and materials which can and will develop these attitudes and understandings.

Objectives, long range and immediate, are imperative for meaningful study of music history. Facts about music must be interwoven with actual music to produce participation (listening or performing) and to produce intelligent lovers and learners of this art.

Units of study might include:

Nationalism in Music
Music in Worship
American Patriotic Music
Work Songs
Music of the Theater
Origin and Development of Music Instruments
Great Organs and Organ Literature

Research papers and reports, analysis of compositions, required listening should be a part of class instruction.

Selection of Music Literature

Because General Music has not enjoyed the prestige of the performing areas, it has suffered from the lack of well-defined objectives and carefully planned content. Consequently, the course has been watered down or been too theoretical and technical to hold the interest of students and permit musical learning to take place. This section of the bulletin has been an attempt to show some content with appropriate materials and teaching procedures.

Each teacher, if he fulfills his professional responsibility, must determine through careful study the aims and purposes of the General Music course and select musical literature that would best serve those aims and purposes. There must be sequence that would produce logical musical learnings.

The literature should be of excellent quality and have lasting value. There is no place for trivial, superficial and mediocre music in a class where education in music is expected.

The year's study should include representative literature of many styles and eras. It is through performing or listening to music with its stylistic interpretation that understanding grows.

The teacher must continuously search for literature that will be within the maturity and capabilities of the class. It must be within their emotional and musical understanding. Each performance of it should add to musical growth and knowledge.

The adopted textbooks offer valuable help in organization of materials by units, periods, etc. Suggestions for listening are given along with song materials.

Instructional Materials

In General Music, as in other areas of music study, there must be *graded instruction* based on textbooks and supplementary materials, to the end that goals are reached at each grade level. Based on the largest class enrollment sufficient textbooks should be provided. To be literate in music—to be able to read and write it—students must have opportunities to follow vocal and instrumental scores as they sing, listen or play. Adequate tools can provide learning experiences through which desired growth in musical understanding will take place. As a student moves from one General Music class to another, there must be more challenging content provided by different materials, records, textbooks, etc.

In addition to sufficient textbooks, supplementary materials should be furnished such as: textbook recordings, a large collection of excellent recordings, tapes, books on music and musicians, filmstrips, supplementary song material, (octavo or book) instrumental and vocal scores for studying while listening, etc.

Because of the lack of uniformity in grade levels of participants in classes the following materials are listed so that the teacher may choose those that will fit the learners in each class. Example: ordinarily grade 7 texts would be used for the first junior high class and so on but when two or three grades are mixed, it might be wise to use another level. Teachers are urged to select materials only after careful study has been made.

Textbooks and Supplementary Materials

Seventh Grade (General Music I)

*Cooper, Irvin, and Freeburg, Roy E., etc. *Music In Our Life*. Chicago: Silver Burdett, 1959.

Dykema, Peter W. *Sing Out! — Grade 7*. Evanston, Illinois: Summy-Birchard Company, 1946.

Ehret, Walter, Barr, Lawrence and Blair, Elizabeth. *Time for Music*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.

Ernst, Karl D. and Gary, Charles L. *Music in General Education*. Washington, D. C.: MENC, 1965.

Ernst, Karl D. and Others. *Birchard Music Series. Book 7*. Evanston, Illinois: Summy-Birchard Company, 1959.

Monsour, Sally and Perry, Margaret. *Junior High School Music Handbook*. Englewood Cliffs, N. J.: Prentice-Hall, 1963.

Pitts, Lilla Belle and others. *Our Singing World: Singing Juniors*. Boston: Ginn and Company, 1961.

Richardson, Allen L. and English, Mary E. *Living With Music, Vol. I*. New York: M. Witmark and Sons, 1956.

*Sur, William R. DuBois, Charlotte and others. *This Is Music, Book 7*. Allyn and Bacon, Inc., 1963.

Swift, Frederic Fay and Musser, Willard I. *All About Music*. Rockville Center, Long Island, New York: Belwin Inc., 1960.

Teaching General Music. Albany, New York: The State Department of Education, The University of New York, 1966.

Wilson, Harry R. and others. Growing With Music — Book 7. New York: Prentice-Hall, Inc., 1966.

*Wolfe, Irving and others. Music Sounds Afar. Chicago: Follet, 1958.

Eighth Grade (General Music II)

Barr, E. Lawrence and Blair, Elizabeth. You and Music. New York 19, New York: Carl Fischer, Inc., 1957.

*Cooper, Irvin. Music In Our Times. Chicago: Silver Burdett Company, 1960.

Cooper, Irvin. The Reading Singer. Boston: Allyn and Bacon, Inc., 1964.

Ehret, Walter. Music for Everyone. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.

Ernst, Karl D. and others. Birchard Music Series. Book 8. Evanston, Illinois: Summy-Birchard Company, 1959.

*Pitts, Lilla Belle and others. Our Singing World: Singing Teen-Agers. Boston: Ginn and Company, 1961.

Richardson, Allen L. and English, Mary E. Living With Music. Vol. II. New York: M. Witmark and Sons, 1958.

Sur, William R. This Is Music. Boston: Allyn and Bacon, Inc., 1963.

Wilson, Harry R. and others. Growing With Music — Book 8. New York: Prentice-Hall, Inc., 1966.

*Wolfe, Irving and others. Proudly We Sing. Chicago: Follett, 1958.

High School (General Music I and II)

Berger, Melvin. Choral Music In Perspective. New York: Sam Fox Publishing Co., 1964.

Best, Florence C. Music in the Making. Evanston, Illinois: Summy-Birchard Publishing Co., 1960.

Dallin, Leon. Listeners Guide to Musical Understanding. Dubuque, Iowa: William C. Brown Co., 1959.

Hill, Frank W. and Searight, Roland. Study Outline and Workbook in the Elements of Music. Dubuque, Iowa: William C. Brown Co., (Second Edition), 1954.

House, L. Margarete. Oh Say, Can You Hear? Books 1, 2, 3, 4 and 5. New York: Mills Music, Inc., 1947.

Karel, Leon C. Avenues to the Arts. Kirksville, Missouri: Simpson Publishing Co., 1966.

Katz, Adele and Rowen, Ruth Halle. Hearing-Gateway to Music. Evanston, Illinois: Summy-Birchard Publishing Co., 1959.

*McGhee, Thomasine C. People and Music. Boston: Allyn and Bacon, Inc., 1963.

Miller, Ralph C. and Pearman, Martha. Music From Across the Seas, 1956 and Music From America the Beautiful. Cincinnati, Ohio: Willis Music Co., 1959.

*Pitts, Lilla Belle and others. Music Makers. Boston: Ginn and Company, 1953.

Russell, E. Myron and Harris, Henry. A Guide for Exploring Music. Dubuque, Iowa: William C. Brown Co., (second edition) 1960.

*Serpos, Emile H. and Singleton, Ira C. Music In Our Heritage. Chicago: Silver Burdett, 1962.

Snyder, Alice M. Music in Our World. New York: Mills Music, Inc., 1962.

Swift, Frederic Fay and Musser, Willard I. General Music. Rockville Center, Long Island, New York: Belwin Inc., 1960.

Swift, Frederic Fay. Our World of Music. Rockville Center, Long Island, New York: Belwin Inc., 1965.

Wilson A. Verne. Design for Understanding Music. Evanston, Illinois: Summy-Birchard Co., 1966. (General Music II)

*Current State Adopted Textbooks

EVALUATION OF GENERAL MUSIC

To assist the music staff and administration in evaluating the existing General Music program, the following might prove helpful.

Has the student

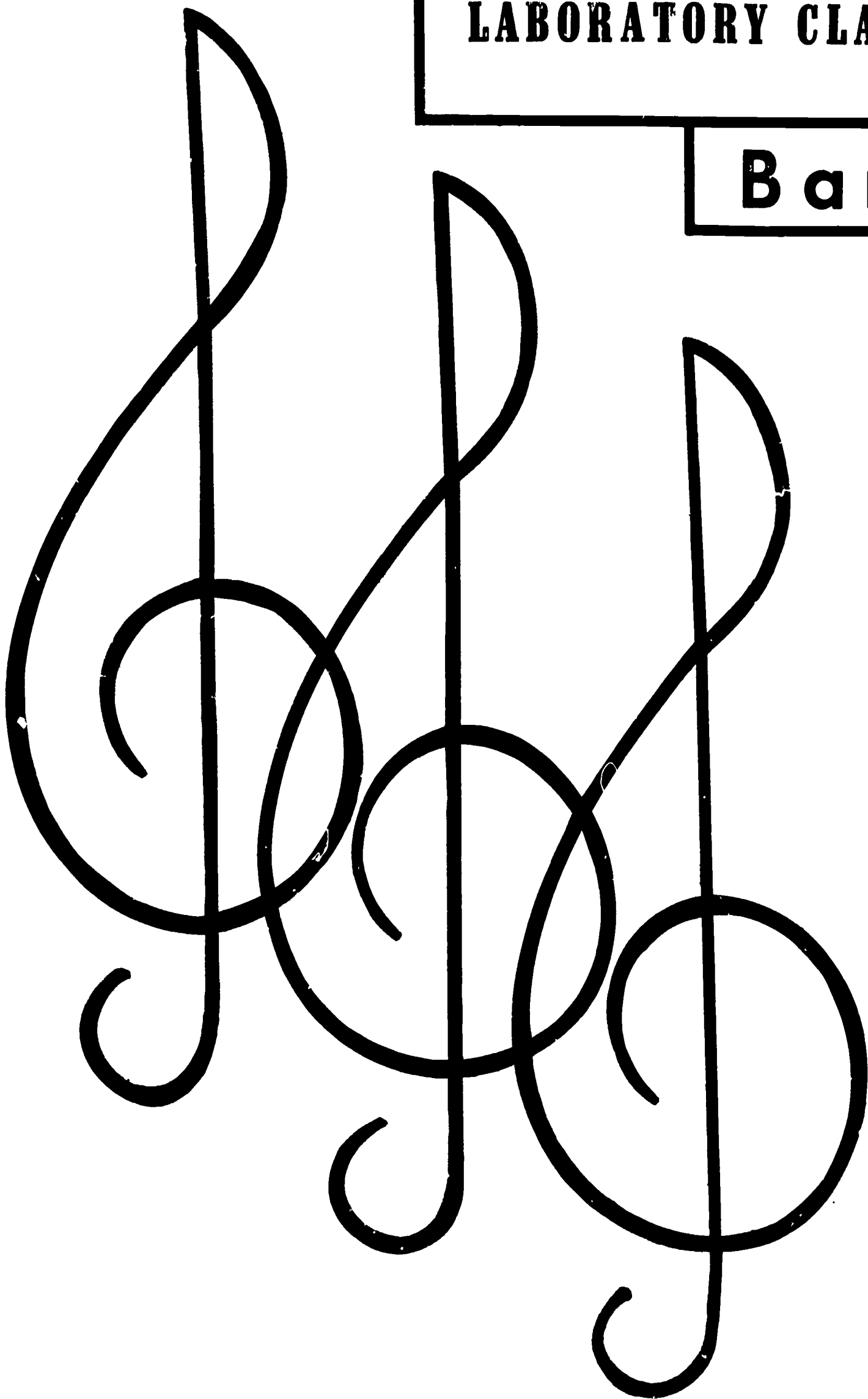
- shown a deepening liking and respect for music?
- learned to use his voice correctly and to sing in tune?
- developed listening habits to the extent that he can determine to a degree the structure and form of music heard?
- exhibited a knowledge of elements of music ?
- learned to play a classroom instrument (autoharp, ukelele, resonator bells) ?
- learned to read music so that he can perform it vocally or instrumentally?
- demonstrated a correct usage of musical terminology and vocabulary?
- been exposed to and involved in worthy music literature?
- become increasingly aware of the expressive qualities of music?
- become more sensitive to beauty?
- become appreciative of our musical heritage?
- become increasingly aware of the place of music in today's world?
- become interested in all kinds of music literature?

Has the teacher

- based instruction on sound music education philosophy and valid musical goals?
- used quality music literature?
- involved the students in varied class activities: performing, reports, research, listening, etc.?
- encouraged students to participate, where possible and feasible, in community and school musical activities?
- built the General Music program into a vital, integral part of the total education program?
- exhibited an interest in professional growth through continued study and in-service programs?
- grown professionally through participation in professional organizations?
- used professional ethics?

LABORATORY CLASSES

B a n d



BAND

The school band is a product of this century. Its basis in the curriculum, however, rests securely with an earlier recognition by educators that music education is of intrinsic worth to the student and a necessary addition to the established curriculum.

It is recognized that, although the band program is firmly established in American education as a curricular study of intrinsic musical worth to the student, there are important musical experiences as well as other educational and social values which derive from public performances, both concert and marching. Public performances should reflect, however, an educational concern for students and not concerns extrinsic to the needs of the students.

Objectives of the Band Program

Keeping in mind the general objectives of music education, the band program should include the following specific objectives:

To discover and develop instrumental musical talent.

To instill a knowledge and appreciation of varied band literature.

To develop proficiency skills and knowledge of instruments along with music reading skills.

To build creative responses to tone and rhythm, harmony, color and dynamics.

To build discriminating taste, understanding and interest in music literature in other fields of music.

To provide pleasurable listening experiences for school and community.

To develop personal values derived from musical participation: self-discipline, independent thinking, group responsibility, satisfaction in achievement, etc.

To inspire curiosity, enthusiasm and desire for continued music study and enjoyment.

To teach the history of music studied and/or performed, the composer and the part this plays in interpretation, style, etc.

Organization and Administration

Types of Classes

Concert Band

The secondary band program should be organized into *at least three distinct groups:*

The beginning band —

A group for those students who are just launching their instrumental music experience.

The intermediate band —

A separate and distinct organization for those who have achieved skills required of this level.

The advanced band —

For those students who have achieved the highest degree of technical proficiency and musical knowledge in the school band program.

Marching Band

Students from the intermediate and advanced band compose this group. This may be scheduled as a separate band or may be incorporated as an activity of the concert band.

Ensembles

The organization listed above is a minimum program and does not preclude membership in regularly scheduled school and after-school groups. Ensembles are a vital part of the program and should be encouraged as extensively as scheduling, time and staff will permit. Types of small groups:

Classes or choirs

Woodwind

Brass

Percussion

Ensembles

Sextets, quintets, quartets, trios, duets

Stage band

Scheduling

A flexible schedule will provide for difficulties in scheduling the band classes. Conflict problems may arise because of the members being drawn from several grade levels, the limits in time with one teacher for all band classes, and the one-section courses of unusual emphasis such as advanced science, mathematics, foreign language, etc. Every effort should be made to place students in music classes requested. Complications in scheduling will arise but through the cooperation of the administration, guidance counselors and band directors and flexibility in the total school scheduling, ways of resolving these conflicts to a minimum may be found.

There are so many kinds of total school organizations and possible ways of scheduling that no attempt is being made to offer a uniform way of setting up band classes; however, the following suggestions might prove valuable in scheduling beginning, intermediate and advanced bands.

Plan I

The most desirable schedule is one class period per day (during regular school day) for *each* band.

At the beginning and intermediate levels, provisions for instruction according to like instruments or like families of instruments might be:

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Woodwinds	Brass	Woodwinds	Brass	Band
	&		&	
	Percussion		Percussion	

In school systems where the intermediate band comprises two grades and two levels of performing ability, provision for graded instruction might be:

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Band	8th Grade	Band	8th Grade	Band

(All 9th Graders receive private instruction or instruction in small groups of like instruments during study periods or by an assistant during the regularly scheduled band period.)

Plan II

Alternate beginning and intermediate classes one period and schedule advanced band for a full separate period each day:

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Int.	Beg.	Int.	Beg.	Int.
Adv.	Adv.	Adv.	Adv.	Adv.

Plan III

Alternate beginning and intermediate band classes with another subject area (P.E., etc.) or another field of music (General Music, Choral).

It must be remembered that teaching instrumental music involves the development of *playing skills in addition to the reading and understanding of musical literature.*

Credit

One-half unit per year may be given for regular participation in band to any student in the 9th, 10th, 11th or 12th grades. This is based on a daily regularly scheduled class period.

Credit will *not* be given for participation in more than one band class per school year.

The band director must hold a valid and appropriate certificate from the State Department of Education.

Facilities, Space and Equipment

Rehearsal Room and Equipment

Factors to be considered in making the rehearsal room most functional:

Location so as to minimize sound to other parts of building

Proximity to the auditorium stage

Accessibility to athletic field

Direct outside entrance with door of 44" width minimum

Loading access to street or drive

Acceptable acoustics—sound is the most important aspect of music

Adequate ventilation, lighting, water facilities

Adequate heating and if possible, air conditioning (summer program would be helped)

Size should accommodate the largest group and allow a minimum of 20 square feet of floor space and 280 cubic feet of space per pupil. A minimum of 14 feet is recommended for ceiling height.

Essential equipment would include:

Good posture chairs

Music stands—preferably heavy metal (number needed might be determined by 2/3 of maximum number in band)

Chalk board—20 linear feet

Tack board—10 or more linear feet

Conductors stand and chair

Tuning equipment

Piano

Record Player (excellent quality)

Tape recorder

Projectors (slide, filmstrip, motion picture, overhead and opaque) should be available when needed

Music folder cabinets and music folders

Electrical outlets

Staff liner

Instrument Storage

Adequate storage space for instruments used daily should be in or near the rehearsal room. Additional space should be provided for cases and equipment not in daily use. Attention should be given to traffic flow.

Practice Rooms

Provision should be made for individual and small ensemble practice areas. Consideration should be given

en to proper acoustics, ventilation, lighting, accessibility to rehearsal room and soundproof doors with glass panels for observation purposes. Non-parallel walls are best.

Director's Office

An adequately equipped office would include a desk, chairs, vertical files, telephone, typewriter, storage cabinets. In addition to an entrance into rehearsal room there should be a glass wall panel affording a view of room.

Storage Area for Uniforms

Suitable hanging space for storage of uniforms should be provided. Consideration should be given to individual compartments for storage of hats in order to help maintain their shape.

Music Library

The library not only provides a storage space for music but also must be a functional work room for the sorting, handling, and caring for music.

Needed equipment would include filing and storage cabinets; sorting racks for making up folders; table surface for trimming, cutting and repairs; repairing supplies such as tape, ink, manuscript paper, stencils, scissors, and paper cutter.

Repair Room

If a separate room is not available, it is possible to provide this work area in conjunction with some other room. Adequate counter or table-top work surface, a large sink with running water, and necessary tools and spare instrument parts — springs, pads, water keys, etc.—sufficient to properly care for and maintain band equipment.

Suggested Instrumentation for Concert Bands:

	40-50 Piece Band	50-60 Piece Band	70-85 Piece Band
Flute	2	4	6
*Piccolo	1	1	1
*Oboe	1	1	2
*Bassoon	1	2	2
*Eb Clarinet		1	1
Bb Clarinet	10	14	18
*Alto Clarinet			2
*Bass Clarinet	1	2	3
*Contrabass Clarinet		1	1
Alto Saxophone	2	2	2-3
*Tenor Saxophone	1	1	2
*Baritone Saxophone	1	1	1
Cornet and Trumpet	6	8	12
*French Horn	4	4	6
*Baritone Horn	2	3	4
Trombone	3	4-5	6
*Sousaphone	2	3	4
and/or			
*Recording Bass			
*String Bass		1	1
*Percussion	3	5	5

(Note: In each size band, the percussion players would use varied instruments depending upon desired musical effect.

*Instruments usually owned by the school. Note: the school should own additional instruments for use at the beginning and intermediate levels of instruction.

Budget

The determining factors in financing the band program will be the philosophy of the school board and administration in relation to the scope of the program, the policy used in implementing the program, the interest and support of the community and the financial ability of the school to provide a program designed to meet the needs of the students and offer them the highest quality of instruction.

Various procedures may be used in making and submitting a budget:

The music supervisor or departmental chairman is responsible for estimating the needs and expenditures of the total music program and submitting to superintendent. Each band director would estimate his needs to the music chairman.

Each school submits a budget that is prepared by the band director and submitted to his principal who includes it in the school budget and then submits it to the superintendent.

Each band director makes and submits an individual budget based on his own department's needs.

No budget is determined but as needs arise they are financed. This is not considered very good in that it does not allow for long range or yearly planning. If a change of personnel occurs, the problem is increased.

Whatever the procedure used, it is wise to insist that budgets be based on long-range plans so as to allow for proper instrumentation needs, maintenance and replacements, and instructional supplies and materials. For suggestions concerning facilities, equipment and materials, see page 191.

Additional discussion on budgeting will be found in the section entitled "Music Budget", page 196.

Content to be Taught in the Band Program

In order for growth to take place in the band program, there must be clearly defined goals for each year of instruction. The following is recommended as guidelines for development of a course of study prescribing content at each level.

BEGINNING BAND

Criteria for selection of instruments

It is most desirable that an orientation period be arranged in which beginning band students may have

an opportunity to explore the various instruments. This enables the student through the guidance of the teacher to make a wise choice in the selection of an instrument.

While interest and determination on the part of the student seem to be the most dominant factors in instrument selection and in projected success, the following should be considered:

his physical make-up

his musical aptitude

his previous training in music

Skills, Understanding and Attitudes

The content of the beginning band program should develop in the student

Skills

- to assemble his instrument
- to be able to care for and maintain his instrument
- to demonstrate the fundamentals of tone production—breath control, embouchure, attack and release, posture, instrument and hand position
- to read, execute and understand note values and time signatures used at this level
- to play major scales and chromatic passages as range permits
- to develop fundamental techniques and rudimentary skills on percussion instruments
- to notate simple rhythmic and melodic passages
- to sustain long tones with good control
- to begin experimenting with original pieces
- to follow the conductor
- to develop aural pitch and rhythm recognition
- to hear and play phrases

Understandings that help him

- to understand his part in full ensemble playing
- to perceive legato and detached styles
- to effect in his playing specific musical terms and symbols
- to listen critically to himself and others
- to develop awareness of the beauty in music
- to begin to understand structure in music

Attitudes that help him

- to discipline himself in teacher and class relationships
- to approach practice positively
- to develop pride in accomplishment
- to desire to read books on music, listen to records, etc.

INTERMEDIATE BAND

Skills, Understandings and Attitudes

The content of the intermediate band program should develop in the student

Skills

- to continue in the development of fundamentals — attack and release, embouchure, long tones, breath control, instrument and hand position, etc.
- to extend further the range of playing the instrument
- to increase sight-reading proficiency
- to increase familiarity in time signatures to those most frequently used
- to further technical facility by completing a standard intermediate band method

- to be able to tune his instrument
- to continue phrase sensing (climax, etc.)
- to increase proficiency in playing of major and chromatic scales
- to develop in percussionists the special techniques for the bass drum, cymbals, etc.
- to demonstrate marching fundamentals

Understandings that help him

- to deepen understandings previously learned
- to accept and adjust to the structural limitations in tuning his instrument
- to see music in its proper perspective in a coordinated school program
- to develop awareness of instrument transposition
- to perceive his position on the continuum of development through the band program
- to relate music to historical development

Attitudes that help him

- to continue to develop and reinforce correct attitudes
- to take pride in belonging to a musical group and contributing to school and community welfare
- to value music as a means of self-expression
- to become more discriminatory in his musical taste

ADVANCED BAND

Skills, Understandings and Attitudes

The content of the advanced band program should develop in the student

Skills

- to continue to emphasize fundamentals
- to gain technical proficiency to perform the best of band literature
- to reflect through playing an adequate knowledge of theory—i.e. harmonic background, balance, structure, etc.
- to respond to change of mood and tempo as interpreted by the conductor
- to sight-read widely different types of music
- to transpose music into various keys
- to demonstrate good tone quality at any dynamic level and range
- to use artistic phrasing
- to develop a creative response to music performed
- to march and play with precision

Understandings that help him

- to project to the listeners the emotional values that are experienced in performing
- to distinguish between an artistic, mediocre or poor musical performance
- to recognize one's place and value as a member of a performing band
- to be aware of and contribute to the qualities of color, blend and balance
- to acquire knowledge of a variety of musical forms
- to demonstrate an extensive musical vocabulary
- to understand the place of music in contemporary society

Attitudes that help him

- to deepen the appreciation of music as a means of self-expression

- to maintain pride in representing the school and community in band performance
- to show willingness to work harder to realize greater accomplishments of an excellent standard
- to desire to attend concerts, to read, and to seek further study
- to sense the joy and satisfaction in learning experiences
- to develop through recordings and books on music a greater appreciation of the beauty and versatility of his chosen instrument(s)

THE MARCHING BAND

The marching band is the musical unit with which the general public is more acquainted than perhaps any other phase of music education. A well-trained band dressed in tasteful uniforms, marching in perfect alignment to the strains of a stirring march performed musically well is a thrilling sight, whether parading on the street or athletic field. Were it not for this part of the band program many people would never hear a band perform. Perhaps more than any other musical organization it serves to enlist the interest and support of students, parents and the community as a whole.

In parades and drills the marching band should maintain the conventional tempo and manifest fine musicianship. Football shows should exhibit good taste in showmanship and demonstrate high standards of musical performance. Since this is the unit of music education the general public will be most likely to hear and judge, then it is vitally necessary that the marching band perform musically as well as is possible. It is a part of the *music* program.

In addition to the musical values developed in each band member, other educational values are pride and loyalty in an organization, self-control and poise. It serves to coordinate mind and physical activity, to emphasize the importance of precision, to give the opportunity for group identification and to awaken in many an interest in music that otherwise might have lain dormant.

The band director must be mindful at all times that the **musical development** of the student is his first obligation and not the entertainment for the general public.

Maintaining a balance of educational values along with successful marching maneuvers and shows offers a challenge to the director and requires that he carefully plan the marching band program. Literature chosen should allow for musical learnings and bear much repetition while perfecting marching maneuvers. The pressures of frequent performance demand that he make adequate preparation in organizing and teaching so that the students are encouraged to assume individual responsibility, develop mental, physical and musical alertness and concentration.

ENSEMBLES

The instrumental program should provide opportunities for students with similar levels of proficiency and understanding to play in small ensembles and/or solos. The literature used should be written for ensembles, thereby giving ensemble players a knowledge of and familiarity with worthwhile music in this medium. Through these additional musical experiences instrumentalists gain independence and build self-confidence in performance and have the chance to develop their musicianship more intensively. Also students may become so interested that they will seek continued ensemble experiences in college and adult life.

Directors should encourage instrumentalists to join a suitable ensemble and rehearse at regularly scheduled times throughout the school year. Recognizing the benefits derived, as often as is possible, the teacher should listen, suggest and give direction to these ensembles.

Fine recordings of ensemble playing should be played for the building of correct concepts of style, quality, etc.

The literature for ensembles and solos should include variety. Examples of the following could be used:

Chorales

Dance Suites

Theme and Variations

Rondos

Concertos

Contrapuntal Forms (Canon, Fugue, Chaconne, etc.)

Music of the various periods — Baroque, Classical, Romantic and Contemporary

Two and Three Part Song Forms

Instrumental ensembles will afford opportunity for the more talented and interested students to further their growth in intelligent musicianship and serve as a motivating influence for increasing manipulative and technical skills.

Encouragement should be given to participation in the solos and ensemble competition-festival.

Information will be listed in the Mississippi High School Activities Association *Handbook*. There are many suggestions for suitable numbers given in the NIMAC *Selective Music Lists* published by MENC.

THE STAGE BAND

The stage band is a small ensemble relatively new to the school instrumental program. It provides opportunity for further ensemble development and participation to instrumentalists who play and read well. Its true musical value lies in the contact with a distinct style of music, literature and performance. The literature is based upon the American Jazz and the repertoire of the stage band may include various arrangements (stylized or not), professional stage band idioms, and other improvisational forms. Players will be called on to develop independence in playing and to learn how to improvise. In addition to extending reading skills to include more complicated rhythmic patterns and key structures, the playing techniques will be different from those used with the concert band. A different tonal blend and balance must be observed.

For students interested in this type of music, it affords enjoyment, more instrumental development and may offer opportunity for a vocation.

Students who are selected to play in a stage band must be willing to give extra time to rehearsal and performance. One or two one-hour rehearsals per week, regularly scheduled, should be adequate for good performance and will help maintain a justifiable balance with other performing organizations of the instrumental department.

In addition to that of the concert band, the most expensive equipment required will be a string bass and a trap drum set.

Because of its size and the audience appeal of its style of music, the stage band is suitable for many functions. It can serve the student, the school and the community well if it is used mainly as a laboratory group emphasizing tastefully performed "popular" music of varying styles and idioms.

Instructional Materials

In each school system graded materials should be *adopted and used*. Whether these are secured from the state adopted list or from the wealth of published materials now available for private and class study, they should be a part of daily instruction and should meet the objectives of that particular class. A new method book and supplementary material could be adopted for each year of study. Even at an advanced level, technique materials should be continued along with the compositions studied for concerts.

In order that students develop in manipulative, technical and notational skills, they must have instructional materials that will

afford practice on fundamentals — playing and reading. Each instrumentalist according to his rate and ability should receive instruction dealing with technique, tone, etc. He must GROW in musicianship along with theoretical and playing proficiency. There must be a *planned approach* to teaching in every class.

Below is a partial listing of class method books and supplementary material. Solo and ensemble suggestions are given in the NIMAC *Selective Music Lists* published by the Music Educators National Conference.

METHOD BOOKS

Elementary (Class Method)

Belwin Elementary Band Method, The. Belwin Publishers.
Douglas and Weber. The Belwin Band Builder, Part I. Belwin Publishers.
Freeman, E. L. and Whitney, M. C. Band Reader. Edwin H. Morris Company.
Herfurth, C. Paul and Stuart, Hugh. Our Band Class Book, Book I.
Carl Fischer.
Herfurth, C. Paul and Stuart, Hugh. Sounds of the Brass, Book I.
Carl Fischer.
Herfurth, C. Paul and Stuart, Hugh. Sounds of the Winds, Book I.
Carl Fischer.
Kinyon, John. Band Booster Method. Remick Publishing Company.
*Taylor. Band Fundamentals, Book I. Mills Publishers.
Van Dusen, Osley, Mann and Kustodowich. Rubank Elementary Band Course.
Rubank Publishers.
Voxman. Rubank Elementary Methods. Rubank Publishers.
*Weber, Fred. First Division Band Method, Part I. Belwin Publishers.
Weber, Fred. Rehearsal Fundamentals. Belwin Publishers.

Intermediate (Class Method)

Belwin Intermediate Band Method. Belwin Publishers.
Berger, Melvin and Clark, Frank. Music in Perspective. Sam Fox Publishers.
Chidester. Chorale Time, Vol. II. Carl Fischer Publishers.
Douglas and Weber. The Belwin Band Builder. Part II. Belwin Publishers.
Festival Repertoire for Brass Quintet. Rubank Publishers.
Fussell, Raymond C. Ensemble Drill Book. Paul A. Schmitt Music Co.
Hovey, Nilo W. Advanced Technique. Cole Publishers.
Hovey, Nilo W. Tipps for Bands. Belwin Publishers.
Kinyon and Anzalone. Breeze-Easy Method. Witmark Publishers.
*Taylor. Band Fundamentals. Book II. Mills Publishers.
Voxman. Intermediate Methods. Rubank Publishers.
*Weber. First Division Band Method, Part II. Belwin Publishers.
Weber, Fred. Rehearsal Fundamentals. Belwin Publishers.
Yaus, Grover C. Division of Measure. Belwin Publishers.

Advanced (Class Method)

Douglas and Weber. The Belwin Band Builder, Part III. Belwin Publishers.
Laas, Bill and Weber, Fred. Advanced Fun with Fundamentals. Belwin Publishers.
Voxman and Gower. Advanced Methods. Rubank Publishers.
*Weber, Fred. First Division Band Method, Part III. Belwin Publishers.

Elementary (Individual Study)

Beeler, Walter. The Beeler Brass Methods. Music Publishers Holding Corporation.
Smith, Leonard B. Treasury of Scales. Belwin Publishers.

Intermediate (Individual Study)

Buchtel, Forest L. Intermediate Scales and Etudes. King Publishers.
Taylor, Maurice. Easy Steps to the Band. Mills Publishers.
Taylor, Maurice. Intermediate Steps to the Band. Mills Publishers.

Advanced (Individual Study)

Arban. Arban Complete Method (brasses). Carl Fischer.
Deyville. Universal Complete Method (saxophone). Carl Fischer.
Eby. Scientific Method for Bass. Big Three Publishers.
Harr. Drum Method, I and II. Cole Publishers.
Rusch, Harold W. Arban-Klose-Concone Studies. Belwin Publishers.
Rusch, Harold W. Lazarus Concone Studies. Belwin Publishers.
Wagner. Foundation Flute Method. Carl Fischer.

*State Adopted Textbooks

EVALUATION OF THE BAND PROGRAM

The following questions may be used as criteria upon which to evaluate not only the instrumental student's growth in musical understanding and performance but also the philosophy of the band program:

Student

Do students demonstrate musical achievement through artistic performance of quality band literature: original band compositions and transcriptions?

Is the student being challenged and musically stimulated by the effective teaching of literature of musical worth?

Do students show improvement in instrumental techniques such as breath control, intonation, phrasing, tone production of good quality, rhythmic precision and tonal accuracy, etc.?

Have students grown in ability to sightread?

Have students improved in memorization of music?

Have students grown in ability to conduct instrumental groups?

Are students interested in composing?

Are students learning to improvise on one instrument?

Are students evincing interest in continued study or performance after high school? Is the program properly preparing him in skills, understandings and attitudes for these experiences?

Director

Are classes and rehearsals so well planned with specific objectives that needed learnings occur?

Is the band for the students or is the student for the band?

Are performances planned to provide educational experiences for the participants?

Has the band director established good rapport with other faculty members? With community?

Has the band director joined and participated in local, state and national professional organizations?

General

Is the band an integral and coordinated part of the school program?

Do time allotments for band classes meet instructional needs?

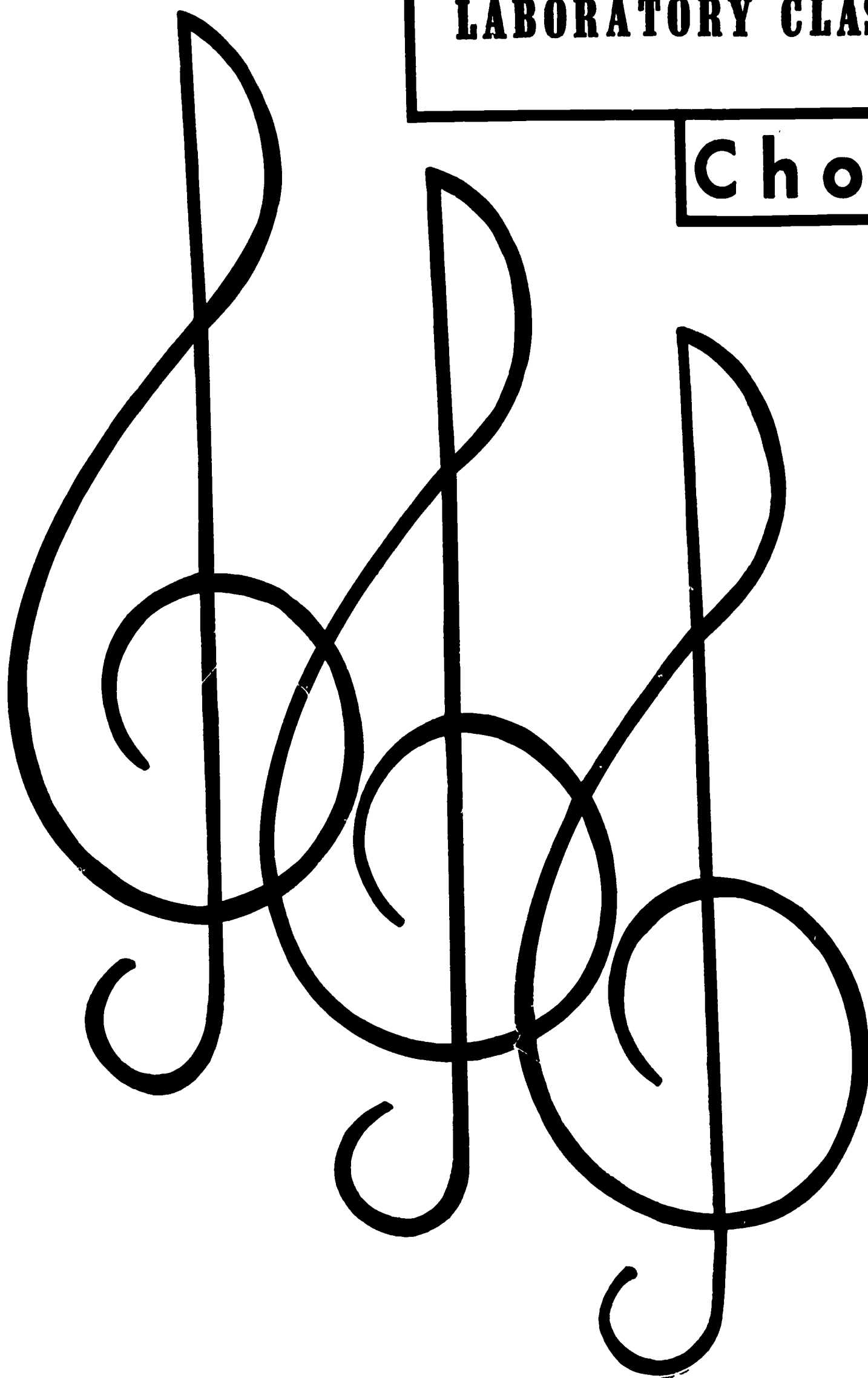
Are budget allocations adequate to supply the needs of the program?

Does scheduling provide for the utilization of teachers and physical facilities to the best advantage?

Are activities and performances planned so that they will not exploit the student in order to satisfy the needs of the teacher, school administrator, school or community?

LABORATORY CLASSES

Chorus



CHORAL MUSIC

The purpose of the choral music instruction is to create a form of music participation providing the student with the opportunity to develop his own natural instrument and musicianship, to give him an outlet for emotional and esthetic feeling, and to enable him to enjoy the ultimate rewarding satisfaction of singing in harmony.

Objectives of Choral Music

Keeping in mind the general objectives of music education, the choral music program should include the following specific objectives:

To discover and develop musical talent and ability by providing opportunities for musical growth.

To aid the student in developing his own vocal instrument stressing controlled tone production.

To help the student acquire listening and technical skills necessary for the expansion of his musicianship.

To teach the beauty of a choral line or phrase stressing intonation, control, balance, color, blend, diction, etc.—factors which contribute to artistic singing.

To give depth experiences in the study and singing of music embracing the breadth of choral literature.

To develop a well-balanced personality through wholesome group experience.

To relate music with other areas of school and community life.

Organization and Administration

Types of classes in junior high school

To provide for maximum growth in choral singing, students should be placed in classes according to musical experience, talent and ability. *Having only one chorus will not fulfill this responsibility.* See page 91 for more detailed class organization.

Seventh Grade Choral Class

A basic background for singing should have been established in elementary school; however, this class should be non-selective and offered to any seventh grade student interested in singing. Because of possible inequalities of musical exper-

iences and the variance in physical, mental and emotional development, a "General Music" approach to this class might be more desirable and practical.

Eighth Grade Choral Class

Because of a leveling off of these physical, mental, emotional and musical inequalities in the seventh grade, a more basically "choral" emphasis is desirable for this group.

Boys' Chorus

Where there is sufficient interest and ability, this type organization might prove valuable to boys who have vocal experience. This might be organized using unchanged voices as soprano or tenor and developing cambiata and baritone voices.

Girls' Chorus

Usually there is much interest in a chorus of this type and can be used to develop vocal production and techniques. There are many arrangements suitable for this type of class.

Small Ensembles

In order to provide for special talent and interest, small ensembles may be organized as girls', boys' or mixed. These could be a part of class activity of a chorus or could be scheduled after school.

Scheduling

Plan I

Provides for five full periods each week for 7th, 8th and 9th grades.

Plan II

Provides for at least three regular class periods alternating with other courses. (3-2 basis first semester and vice versa second semester)

Note: Plan II provides an alternate plan for a beginning Choral program. All students may be in the beginning chorus. It may be necessary to

retain the beginning chorus longer than a one year period, advancing this group only at such time that the enrollment or interest of the class merits additional divisions.

Plan III

Provides for chorus scheduled during *no less than two* activity periods per week. This is suggested as a last resort.

Types of classes in senior high school

To provide for maximum growth in choral singing, students should be placed in classes according to musical experience, talent and ability. *Having only one chorus will not fulfill this responsibility.*

Beginning Chorus

A non-selective class for those students seeking continuation of singing experiences developed in junior high school or for those desiring initial singing experience.

Intermediate Chorus

A continuation of the beginning chorus with more detailed emphasis on theory and vocal techniques. Beginning Chorus or equivalent would be a prerequisite.

Advanced Chorus (Choir)

A selective class for the more capable vocal students having had adequate preparation as a result of training in Chorus I and/or II or equivalent. Designed for the serious, talented music student.

Boys' Chorus

A non-selective class for boys who would like initial experience in singing or who are especially interested in this kind of singing. Usually a chorus of this kind will give much help in tone production and avoid embarrassment caused by learning to sing before a class that includes girls.

Girls' Chorus

A non-selective class where girls voices are developed through vocal techniques. Because of the interest in this type of class, there is a wide variety of literature available. It might be necessary to schedule more than one class

Small Ensembles

Ensembles are organized through auditions. Types of ensembles depend on the interest and distribution of voices. Many schools organize girls' sextettes, boys' quartets not only to give experience but also to have these participate in festivals and give programs at civic clubs.

Madrigal Singers

Usually this group is composed of 8-15 students who are fine singers and desire this type of refined style and literature. It could be scheduled as a class but more than likely would be an after school activity.

Credit

One-half unit per year may be granted in high school choral music to students in the 9th, 10th, 11th and 12th grades. This is based on a regularly scheduled daily class period. One-fourth unit per year may be granted in a class meeting one-half the regular class time. Credit will be given for participation in only one choral class or group per year.

Facilities, Space and Equipment

For facilities and equipment common to both Choral and General Music, refer to section under General Music p. 25.

Choral Rehearsal Room

Factors to be considered in making the Choral rehearsal room most functional:

Location of the rehearsal room in relation to proximity to other music areas and noise areas

(In order to develop proper tonal concepts, choral singing demands a quiet, undisturbed place)

Location should be close to the stage

Size should accommodate the largest group and allow for a minimum of 16 square feet per student. A minimum ceiling height is 14 feet.

Room shape should be a ratio of 3 (width) to 4 (length)

Acceptable acoustics — a reverberation time of approximately two seconds is recommended.

Absorption material and non-parallel walls would be effective.

Adequate ventilation, lighting and heating

Risers are an accepted part of the choral room. Permanent ones are preferable and should be semi-circular. The elevation should be a minimum of six inches and a maximum of ten inches. The width may vary from 30-40 inches but should be wide enough to hold a chair with safety and permit passage. Choruses need four levels for rehearsal and performance—the floor and three-step risers.

Essential equipment would include:

Good posture chairs preferably with fold-down arms

Chalk boards — 20 linear feet. Part of board should have permanent staff lines

Tack board — 10 linear feet

Podium

Director's chair

Piano (excellent quality is absolutely necessary—preferably grand or studio upright for mobility and vision. The piano should be tuned at least twice a year.)

Record player (of excellent quality, preferably manually operated)

Tape recorder (of excellent quality)

Projectors (filmstrip, overhead and opaque, etc.) should be available when needed

Octavo folders

Record storage cabinets

Dust remover for record player

Movable standing risers for stage

Choral Teacher's Office

An adequately equipped office large enough to accommodate a desk, filing cabinets, bookcases and typewriter. There should be glass wall panel affording a view into the rehearsal room and other areas under supervision of the choral teacher.

Music Library

This may be a part of the office if there is sufficient space. However, it is more feasible to use a small room opening off of the director's office. There should be book shelving, cabinets, record cabinets, a table for sorting of music, etc. A cross-indexed filing should be set up and kept up to date. Records should be catalogued and stored in a vertical position in a cool place.

Practice Rooms

Provision should be made for at least one practice or ensemble room located adjacent to rehearsal room so as to extend or expand the vocal rehearsal of organizations. Non-parallel walls are best. Proper ventilation and sound proofing are needed.

Robe Storage

Suitable hanging space for robes and/or blazers should be provided. Consideration should be given to eliminating sunlight. A robe rack on castors would be valuable.

Note: When the choral room is used for General Music classes, provision should be made to store instruments, textbooks and other necessary equipment. See page 25 under General Music.

Class Procedures

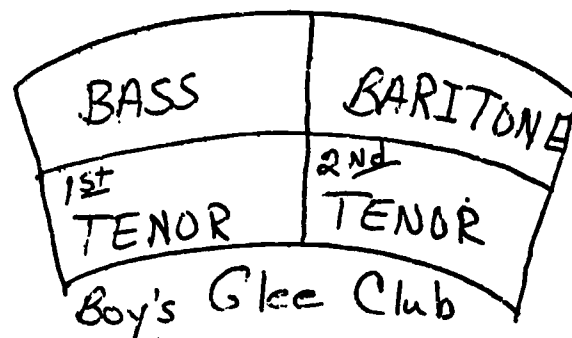
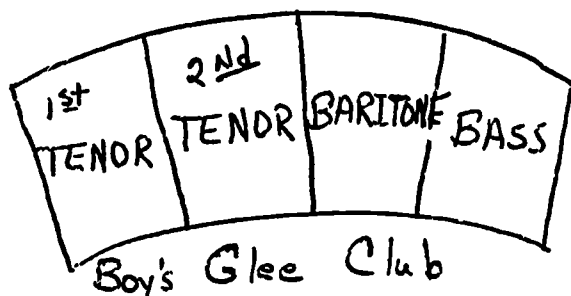
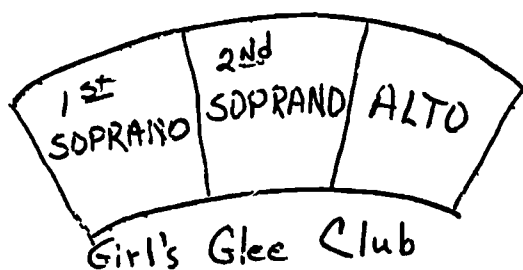
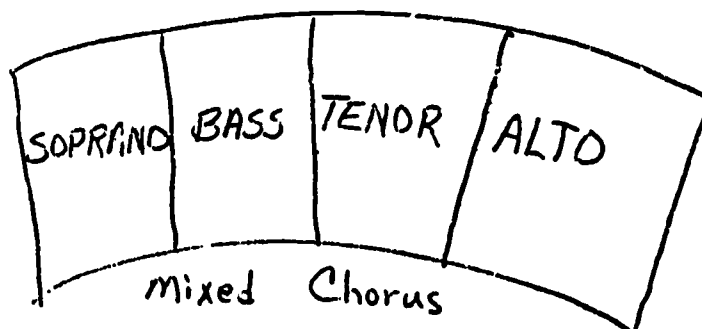
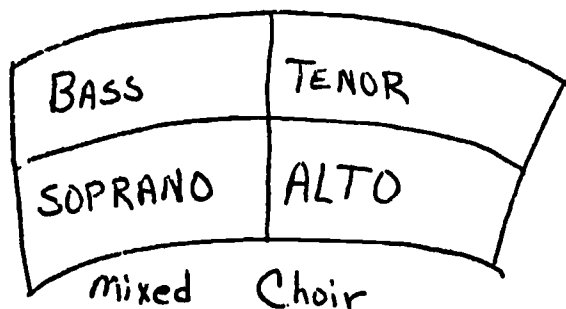
To insure growth in understanding of choral literature and development of voices there should be established classroom procedures for voice classification, seating, rehearsal techniques. Good class organization and routine will make for economy of class time and permit a climate conducive for musical learning.

Suggestions pertinent to a good teaching situation are:

Seating

The size of the class or group and the number in each voice classification will help determine the seating arrangement†

Below are some of the seating arrangements most commonly used:



The arrangement of a choral group is all important in performance. As far as possible, the group should be rehearsed in the same formation in which they will perform in concert.

Sometimes it is best to place the boys' voices toward the front and center in order to achieve a better balance of parts.

Rehearsals

Although other musical activities may occur during the class period, a portion, if not all, will be used in rehearsing vocal music. A definite plan with desired goals should be outlined for each class. A suggested order might be:

Warm-ups

Familiar numbers

New music or sight singing material

Work on numbers previously started

Close rehearsal with a well-liked familiar number

Voice Classification

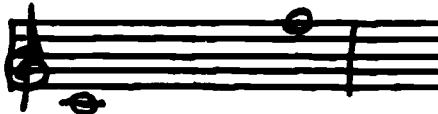
Voice testing, whether private or class, will assist the teacher and student in identifying and classifying the individual voice. A relaxed atmosphere should be sought to put students at ease.

Suggested ranges are:

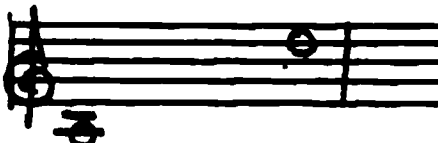
First Soprano:



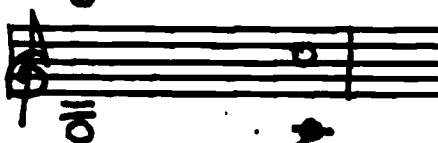
Second Soprano:



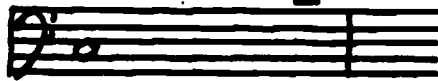
First Alto:



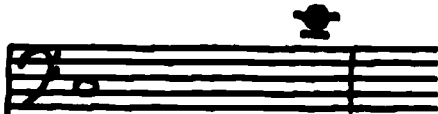
Second Alto:



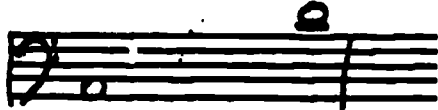
First Tenor:



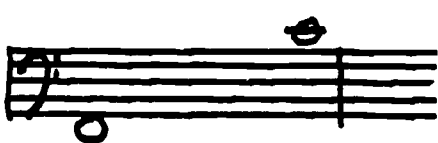
Second Tenor:



First Bass:



Second Bass:



Note: Refer to General Music Section for other information on classification.

Vocal Techniques

Breath Control

To produce beautiful tone, deep breathing habits must be developed. The singing of long phrases will teach conservation. Attacks and releases will assist in establishment of breath control.

Correct posture is vital to artistic singing because it places the body in the proper position that will permit proper breathing and alertness.

Points to emphasize for good posture are:

Stand or sit tall

Both feet on floor, when sitting, legs uncrossed

Hands and arms relaxed

Chest high permitting good breathing

Head in normal position

Tone Production and Blend

Unnecessary tension and strain, particularly in the region of the neck and mouth, hinder singing with a pleasing tone quality.

Since the teenager has only a vague notion of tone quality, the choral teacher is challenged to impart a desirable concept.

Pleasing tone quality is characterized by its full, resonant, forward, ringing quality—never overly dark, throaty, brittle, pinched or breathy.

There should be emphasis on the singing of pure vocal sounds for development of tone color and blend of voices.

Exercises with the consonants *m, n* followed by the open or frontal vowels may be profitably used to achieve good ensemble intonation and blend.

Diction

Good diction is the result of the proper relation among articulation, enunciation and pronunciation.

Rhythmic consonant sounds will make for better enunciation and produce more vitalized singing.

Many of the problems of the production of tone can be solved by correct diction.

Balance

No singer should sing so loudly that he cannot hear the rest of his section and be aurally conscious of the total ensemble sound.

When possible to control numerical balance of parts, a satisfactory ratio would be 30% soprano, 20-25% alto, 20% tenor, 20-30% bass.

If any section lacks maturity, percentages can be raised slightly.

JUNIOR HIGH SCHOOL

This section deals with separate seventh and eighth grade choral classes but this is not to exclude other class organizations which might be more feasible. Especially might this be true in schools organized with 7-9 grades. These factors should enter in: provision should be made for boys to participate and for choruses to be on a graduated level. Rarely ever would it be educationally sound to schedule 7-9 together in one chorus—7-8 or 8-9 would be better distribution.

If the ninth grade is a part of the junior high school, then, provision should be made to have a selective, mixed chorus for those students having had experience in the seventh and eighth grades.

SEVENTH GRADE CHORAL CLASS

Group singing is a basic activity in the General Music Class and can lead into participation in a performing organization. This class is designed as a survey or exploratory one which does not necessarily have public performing as an objective. Where it is possible administratively and where the interest and talent of sufficient numbers of students warrant, elective choruses should be offered. These would be organized to give developmental learning experiences in vocal instruction, basic understandings and fundamentals of music.

Class Membership

Membership should be open to any student who has the interest. Too often boys are eliminated because of the physical change in voice which causes embarrassment if auditions are a prerequisite. Limitations on class enrollment should be for voice balance, size of rehearsal room, quantity of music materials and the competency of the teacher in handling large groups.

Types of Groupings

Mixed

If there is only *one chorus it should be mixed* (boys and girls). The teacher must be able to cope with the boy's changing voice and understand its range and quality of sound. Music must be chosen that would be suitable for the range.

Girls

Attention should be given to choosing literature and arrangements that would fall within the upper and lower range limits of the soprano and alto voices.

Boys

Because of the limited range of boys' voices of one grade level, it might be wise to develop a chorus that would include eighth and ninth grade boys so as to have unchanged with the changed voices, thereby extending the selection of music suitable for this age. Of course, it is possible to have a grouping where only two part music could be used. This age produces such differences in vocal ability that only through careful experimentation combined with a great knowledge of available teaching materials can the teacher hope to provide adequate learning experiences for boys. Proper attitudes toward musical activities must be sensitively developed.

Ensembles

In each choral group there will be talented students who might desire greater vocal development through small ensembles. The type would vary, depending upon voices.

Each class might use quartets, trios, sextettes, etc. as a teaching technique to encourage self-confidence, tonal accuracy, blend and balance. Students will enjoy performing for the class in a variety of ensembles, using the music being taught.

Public Performances

Although the Seventh Grade Chorus can be considered a performing organization, the number of public performances should be limited. Pressures must not develop that might hinder enrollment in the chorus. Too, each performance must be of high musical standard and this will preclude scheduling very many during the school year. All of class time should *not* be spent in constant learning and memorizing music for public performances. Fundamentals of singing, musical interpretation and history should be a part of every class.

Content

Learning experiences in music require more than informal group singing once or twice a week. Just as in other subject areas, growth takes place through daily, planned, developmental instruction with set, desirably sound educational goals.

Skills, Understandings and Attitudes

The content of any type chorus should develop in a member

Skills

Vocal

- to develop ability to sing in unison

Note: This may be limited because of the average range of adolescent voice.

- to develop pitch awareness
- to develop phrase sensing and dynamic discrimination
- to develop ability to part sing: two, three or four; descants, chording
- to learn enjoyment of rounds and canons
- to develop sight singing ability

- to develop vocal production techniques: tone quality, breath control, posture, diction, etc.
- to encourage and develop solo and small ensemble singing

Theoretical

- to enlarge, stress and use foundations gained in elementary school
- to review fundamentals that diagnostic tests revealed were weak
- to know letter names, key signatures, time signatures of music studied
- to develop understanding of duration, accent, tempo
- to develop ability to write and sing scales in most widely used keys
- to understand chromatic and diatonic scales
- to begin to develop a working knowledge of vocabulary of musical terms — those used in music studied
- to read by phrases, emphasizing breath marks, meaning of texts, etc.
- to develop a feel for the key center
- to stress interval recognition—syllable and numerical
- to recognize by ear triads (major, minor, diminished built on major scales)
- to recognize aurally major, minor (harmonic) and chromatic scales
- to take simple rhythmic dictation
- to encourage creativity through simple melody writing and to begin to harmonize with I, IV, V chords

Understandings that help the member

- to begin to understand the era and style of the music studied
- to develop a knowledge of composers whose compositions are sung
- to become interested in other fields of music and their literature

- to understand the expressive qualities of music and how these develop self-expression
- to discriminate between quality of performances

Attitudes that help the member

- to see the importance of using his singing voice well
- to realize the place that music has in his life and in his world
- to develop individual responsibility for making himself the best choir member possible
- to desire to attend concerts and listen to recordings

Listening Experiences

In order to offer depth in understanding of various types, forms and styles of music, students should be provided with many listening experiences. Of course, the General Music classes will provide this activity but the choral classes should give breadth and depth in choral literature through the study of scores, recordings and live concerts.

Representative types and composers are:

Chorales	Bach
Cantata and Oratorio	Mozart, Handel
Light opera	Victor Herbert
Folksongs	English, spirituals
Musical comedy	Rodgers and Hammerstein
Instrumental music listed in	
General Music	Gershwin, Beethoven

Community resources should be utilized for additional listening experiences. Live performance stimulates interest and affords students and community guest artists an opportunity for performance.

Instructional Materials

Each chorus should be studied very carefully for classification of voices (and re-classified often).

Music literature taught should be varied in rhythm, style, harmony, mood, etc. Each number should build on past experiences and offer sequential growth. The choral director must *plan* for these growth experiences and have appropriate instructional materials.

Kinds of music

Because of limited arrangements for this age level, teachers should constantly search for appropriate material and when necessary, make adjustments in music.

Descants and two-part songs — when these are used, selections should be on a graduated level from that taught in elementary school. Two-part music can be functional for both boys' and girls' groups.

Three-part arrangements—SSA, SAC (cambiata), SCB, SAB (depending on voices)

Four-part — SACB where distribution warrants

Note: See other suggestions about arrangements in General Music section.

BIBLIOGRAPHY

Representative collections of vocal arrangements suitable for seventh and eighth grade choruses will be listed in the bibliography of choral materials. These books could be used in both grades, depending on distribution of voices and ability of students.

The state adopted textbooks for Choral Music and General Music will be included in the respective bibliographies. Any of these may be secured for instructional purposes in choral classes.

EIGHTH GRADE CHORAL CLASS

In this class the spread of background, vocal experience, and kinds of voices will be wide—in all probability. Any student so desiring should have the opportunity to participate. In schools where there is more than one choral class in eighth grade, it might be feasible to have one balanced chorus with vocal experience, leaving the inexperienced together. Since this is perhaps the last vocal class in which many students will enroll, more class time might be devoted to the techniques of singing than in listening or drilling on fundamentals. However, this class should include development of musicianship as well as singing skills.

Types of Groupings

Choruses at this grade level could include mixed, girls and boys. If only one type is feasible, it should be *mixed*. See the statements under Seventh Grade Chorus.

Voice Classification

The quality of sound in the boys' voices would lend direction in classifying them. Careful attention should be given to check

these voices often so that they are not singing too high or too low.

Girls' voices tend to sound breathy and thick and attention must be given so as to encourage good tone quality and correct breathing and conservation at all times. Care must be exercised to keep their voices in an easy range and reach but at the same time provide for satisfactory extension. Remember it is quality and not range that gives indication of the right placement. Girls' voices at this age should be preserved and not developed highly. Particular attention should be given to the altos so that voices are not heavy and throaty.

Public Performances

Since this class has become more proficient in singing, the students will be more interested in public performance. At all times the teacher must bear in mind that performing should have educational value for the students. There are many opportunities for school assembly programs, pageants and seasonal concerts where students will receive satisfaction. Both the music selections and performance must be of high standard. Chorus members must develop respect for excellent musical quality. However, at this level, it is more important to study and explore much music than to spend the total class time polishing a few numbers for public performance.

Content

Whether the class meets daily or less, the sessions must be well-planned, class routine well-organized and instructional materials developed in sequential learning patterns so that musical growth will be achieved.

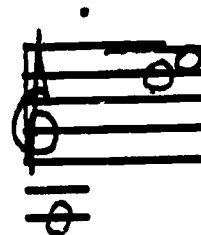
Skills, Understandings and Attitudes

The content of any type of chorus should develop in a member

Skills

Vocal

- to develop ability to sing on pitch
- to continue in pursuit of fine unison singing
(If necessary, transpose the songs so that it falls within a suitable range as



- to deepen phrase sensing and understanding of dynamic levels
- to strengthen and extend vocal techniques: breath control, posture, diction, tone quality, etc.
- to become more proficient in sight singing
- to strengthen confidence in part singing
- to enjoy small ensemble singing
- to learn how to blend and balance one's voice with others

Theoretical

- to expand on seventh grade learnings
- to review fundamentals that might be revealed through diagnostic tests
- to develop rhythmic reading (dictation or printed page)
- to learn the relationship of major and minor scales
- to strengthen reading skills
- to recognize augmented chords in addition to major, minor and diminished
- to recognize aurally inversions of I, IV, V chords
- to develop the feeling for key center
- to be able to hear and sing back short, melodic dictation

Understandings that help the member

- to develop further a knowledge of music history in relation to man's development
- to develop further a knowledge of composers and their styles
- to understand the use of music to express himself
- to distinguish between artistic and inartistic performance

- to become more discriminative in taste for literature
- to develop poise and stage presence

Attitudes that help the member

- to desire further musical experiences
- to become a contributing member to the class
- to develop sensitivity to other choral members
- to develop interest in church and community musical activities

Listening Experiences

In order to acquaint students with all kinds of choral literature and style, they should hear fine performances on recordings or live. Community resources should be utilized.

Representative types and composers might be:

Chorales _____ Bach and his contemporaries
 Polyphonic and homophonic. 15th-16th century composers
 Oratorio _____ Handel, Mendelssohn, Haydn
 Opera _____ Mozart, Bizet, Puccini, Menotti
 Seasonal Music _____ from any period
 Light opera _____ Gilbert and Sullivan
 Musical comedy _____ Lerner and Loewe, Willson

Creative Experiences

The creative responses that are aroused by beautiful music sensitively taught and interpreted will be the integral part of musical learning. There might be encouragement given to arouse students interest in melody writing and harmonization. Experimenting with rhythmic or melodic idioms of the contemporary period might prove interesting.

"Faking" harmony to a folksong or playing an accompaniment gives opportunity for creativity.

Correlating this activity with other studies such as foreign language, American history, etc. might afford interesting experiences.

ENSEMBLES

In order to provide additional singing experiences for the talented students, ensembles might be organized such as trios, quartets, etc. These might be an after school project or they might be a part of any choral class.

Instructional Materials

Choral literature selected should include patriotic, folk, selections from oratorio, opera, early church, chorale, comedy, etc. It must be varied in rhythm, harmony, mood, etc. Care should be given to providing sequential growth so that logical learning emerges. Arrangements must be chosen with care so that the "tessitura" of all voices will be considered.

Kinds of Music

Two-part songs may be used doubling the boys and girls on the "high" and "low" parts.

Three-part—SAB, SSA, SC (cambiata) B, SAC

Four-part songs which can serve as an introduction to full choral sound — SACB or SATB

The texts should be appropriate for this age level. There must be strong, virile music but beautiful. Search for tasteful, well-written arrangements with interesting and lovely texts.

BIBLIOGRAPHY

For suggestions on octavo arrangements, textbooks and supplementary material, see the bibliography at the end of this section.

HIGH SCHOOL

BEGINNING CHORUS

Participants in this chorus will probably be from the ninth and tenth grades or from the tenth only depending upon the school organizational plan. There might be some students in the upper grades who have not had choral experience and may become interested. This class is devised for inexperienced singers or for those who participated in the junior high choruses.

Classification of voices should be done often within the school year to take care of the developing voice. For pertinent information choral teachers should refer to the section on this important part of choral instruction.

Types of Groupings

A beginning chorus might be composed of only boys or girls but, if possible, there should be opportunity for a mixed chorus.

Public Performances

Since this group will *not* be very proficient in singing, public performance will of necessity be limited to assembly programs and probably Christmas or spring concerts. However, since it is important that each choral student learn the joy of public performance, opportunity must be given for this educational objective. It might be feasible for these students to participate in a district festival.

Content

The development of vocal skills and music reading will be the major concern of this chorus. This might be treated as a voice class giving emphasis to vocal production fundamentals.

Vocalises designed to improve tone quality should be well-planned so as to provide enjoyable but musical learning experiences. Music selected should afford interest and challenge.

Skills, Understandings and Attitudes

The content of any type of chorus should develop in a member

Skills

Vocal

- to develop the singing voice through fundamental vocal drills
- to build on past experiences through singing and reading
- to develop fine unison singing
- to improve breath control, posture, intonation, enunciation of vowels and consonants
- to improve vocal precision: attacks and releases, final consonants, etc.
- to strengthen rhythmic perception
- to sense the sweep of a melodic phrase
- to develop confidence and proficiency in part singing
- to follow the director's interpretation of the score

Theoretical (class instruction necessary for credit)

- to develop accurate sight reading
- to enlarge musical vocabulary
- to hear and sing major and minor triads
- to develop a keener ear for interval and chord sensing

Understandings that help the member

- to deepen knowledge of musical history and its relation to man's development
- to understand the components of beautiful choral sound
- to understand music as a discipline
- to become more sensitive to beauty and artistry in music
- to develop discriminative listening skills
- to begin to learn how to care for the voice

Attitudes that help the member

- to expect enjoyment and achievement through correct practice and rehearsal
- to develop physical, mental and esthetic alertness
- to desire to widen musical experiences through attendance at concerts, reading books, and listening to records

BOYS' CHORUS

The content listed above would apply to a boys' group. Literature chosen should have appealing texts, be of virile nature, and lie within the "tessitura" of the high and low voices. Choruses might use TBB, TTB, TCBB or TTBB arrangements.

The purpose is to train and develop boys' voices and to explore fine literature. However, this group will enjoy some public performances and can delight audiences. They might be used on a choral concert to add variety to the choir. Civic clubs enjoy hearing boys sing—if their performing standard is sufficiently skillful.

GIRLS' CHORUS

Usually there is a large number of girls desiring vocal experience—more than can be placed in a mixed chorus because of imbalance of voices. The girls' chorus provides for this overflow and could be a prerequisite to mixed chorus. It is definitely valuable for improving individual voices.

Content listed above would apply in any chorus.

Literature selected should be appealing but afford variety of style and difficulty. There are excellent arrangements of beautiful music of all periods.

Usually SSA arrangements are taught. Care should be given to extend ranges but not to develop strident quality. Sometimes SSAA numbers might be used where the extreme voices are not too high or low.

Instructional Materials

Literature used to develop the content should include representative music from Baroque, Classical, Romantic and Contemporary periods and the following:

Seasonal—Christmas, Thanksgiving, etc.

Patriotic

Festival

Folksongs

Novelty Numbers

A bibliography of songbooks and suggested materials will be found on page 109-111.

INTERMEDIATE CHORUS

Types of Groupings

These students should have completed Beginning Chorus (mixed, boys' or girls') or have attained musicianship sufficient to warrant admission to the group. Availability of voices will determine whether the group will be mixed, boys' or girls'.

Public Performances

Since this is a class designed to extend and expand vocal techniques and music reading, public performance will probably be limited. However, the students should present seasonal concerts and appear on assembly programs and participate in the festivals. Their standard of performance

might not be as artistic as that of the advanced choir but it should attain desirable standards commensurate with abilities and experience.

Content

Skills, Understandings and Attitudes

The content of the choral class should develop in the member

Skills

Vocal

- to vocalize well using good breath control
- to continue to think and sing correct pitches
- to read more difficult rhythmic patterns and phrases
- to increase blending quality
- to learn how to balance parts
- to build greater confidence in solo and part singing
- to sing repertoire which includes divided parts

Theoretical

- to increase sight singing proficiency
- to increase harmonic perception
- to take melodic dictation acceptably
- to write rhythm patterns and analyze
- to compose short melodies and add harmony

Understandings that help the member

- to understand the ranges of voices and the quality of sound of each section
- to develop a greater repertoire of choral literature
- to learn how to "tune" a chord
- to understand harmonic progression

Attitudes that help the member

- to be willing to be physically and mentally alert in class
- to desire to grow in musicianship and self-expression
- to have pride in the total music program of school

Instructional Materials

Literature used to develop content should include:

Technic or vocalise books
Sacred music
Folk songs
Seasonal music
Patriotic
Musical comedy
Music representative of various periods and styles
Festival music

See bibliography, page 109-111.

ADVANCED CHORUS

Membership in this chorus is based upon audition. These students have completed Beginner and/or Intermediate Chorus, and have been judged sufficiently advanced in talent and musicianship.

This chorus will provide an opportunity for the more capable vocal students to be a part of the best possible singing group within the school and to extend their vocal music education as far as possible.

This should be a mixed group with good balance of parts. However, there might be an overflow of girls who could form an advanced group.

Public Performances

Since the advanced chorus represents the highest development of choral music within the school, upon this group rests the responsibility of public performance. Quality of literature used and performance should be of highest standard. The greatest care should be exercised to make this chorus as polished and perfect as possible.

Content

Skills, Understandings and Attitudes

The content of the choral class should develop in the member

Skills

Vocal

- to sing artistically, using good control and tonal production and intonation
- to think chorally by listening for balance and blend
- to use musicianship for reading and interpretation
- to develop ability to recognize and produce correct vowel sounds in every word.
- to enunciate consonants and learn how to manipulate them for desired effects
- to articulate arpeggios and scale passages at normal tempo
- to extend range within capabilities
- to perform well in solo or small ensemble work

Theoretical

- to sight read well
- to develop the aural perception through melodic, rhythmic and harmonic dictation
- to continue composing skills

Understandings that help the member

- to know how to care properly for the voice
- to understand choral repertoire of various periods and types and recognize stylistic characteristics
- to become more discriminating in choice of choral repertoire
- to encourage the use of this talent in worthwhile undertakings both in and out of school

Attitudes that help the member

- to seek further singing experiences — church or community
- to support school musical events — in all fields
- to perceive the joy of achievement and the necessity for concentrated rehearsals

Instructional Materials

The beginning and intermediate choruses should have assured progress and greater potential for the advanced choir. The literature should always offer challenge and reward to the individual student, provide an enrichment and broadening of his total musical knowledge and also provide variety and appropriateness to him and the audience.

There should always be progress. The material longest remembered and usually most cherished by the student is that material which represented the greatest challenge.

Suggested literature should include representative examples of the following:

Chorales

Oratorio choruses

Folksongs, spirituals, etc.

Seasonal music

Broadway show choruses

Light opera

Festival music

Music from Baroque, Classical, Romantic, Contemporary, etc.

SMALL ENSEMBLES

These groups will be used and chosen from the other choral groups and will function on an extra-curricular basis. (Scheduling was discussed earlier.)

Rehearsal time will probably be outside of the regular school hours and students selected must accept responsibility for regular attendance at scheduled sessions.

Suggested groupings:

Trio

Quartet

Octet

Double Octet

Double or Triple Trio

Mixed Quartet

MADRIGAL SINGERS

A madrigal group is always a fine addition to any school and if the Choral Music Department is sufficiently advanced to have a group of this kind, there should be opportunity for extension of choral literature and style. Certainly madrigal singers develop independence on parts, ability to blend and balance and to increase vocal facility.

It would be advisable, however, for students to be a part of other choral classes so that their learning emphasis will not be entirely on this period and style of literature and performance.

This group will most likely be an extra-curricular group. Literature chosen should include variety in mood, text, etc.

There are many suggestions for ensemble literature in the *NIMAC Selective Music Lists* published by MENC.

THE SCHOOL OPERETTA OR MUSICAL SHOW

The presentation of an operetta or musical show offers additional experience to students who have some degree of vocal proficiency and musicianship. The musical functions in a similar way to the Choral Department as the stage band does to the Instrumental Department. It serves as an expansion, extension and outlet to an established department and not as a builder of fundamentals. The danger here is in exploiting young voices for public entertainment. Experienced singers will have more stamina and will know how to give proper care to their voices. Students who participate should receive educational values—musical, dramatic and performing.

The undertaking of an operatta or musical show of the Broadway type should be a cooperative effort by the whole school. There should be an agreement in advance to regulate rehearsals, to keep interruptions of regular classes at a minimum and to outline areas of responsibility among the choral, instrumental, art, speech and industrial departments.

It is a good idea to alternate from year to year with other types of group presentations. A musical every year places an undue strain on everyone concerned—students, faculty and parents. Also, opportunity should be given for participation in larger choral works so that students are well-rounded in vocal literature.

Producing an operetta or musical show requires much attention to detail such as: choosing the show, choosing the cast and production staff, rehearsal schedules, rehearsal of the principals, chorus, staging, use of orchestra, sound equipment, dress rehearsal, encores, curtain calls and the usual all-cast party.

Care should be exercised in selecting an operetta or musical that is appropriate for high school age from the standpoint of taste, musical difficulty, plot and libretto, staging, etc. Many shows were written for adult performers and are too demanding for high school. Only those with worthwhile music and texts should be considered. Gilbert and Sullivan operettas, Kurt Weil's "Down in the Valley", "The King and I", "Amahl and the Night Visitors" are examples of suitable productions. There are many easy operettas and shows written especially for high school. Also, the students might create one: music, text, choreography, etc. Many schools are finding this an exciting and educational activity.

To perform in a high school production is a thrilling and long remembered experience. It should be tastefully staged, choreographed and artistically sung to polished orchestral accompaniment (or piano). However, it should not demand the total time of students but be planned and rehearsed so that normal school work is maintained.

TEXTBOOKS AND SUPPLEMENTARY MATERIAL (PARTIAL LISTING)

Junior High School

- Beckmar, Frederick. Partner Songs. Boston: Ginn and Company, 1958.
_____ More Partner Songs. Boston: Ginn and Company.
- Cooper, Irvin. Accent on Singing. New York: Charles H. Hansen Music Corp.
_____ Descants for Junior High Singing. New York: Carl Fischer, Inc.
_____ General Music Singing. New York: Charles H. Hansen Music Corp.
_____ The Junior High Choral Concert. New York: Carl Fischer, Inc.
_____ Sing One, Sing All. New York: Bourne Company.
_____ Songs for Pre-Teen. New York: Carl Fischer, Inc.
- Ehret, Walter and Evans, George K. The International Book of Christmas Carols. Englewood Cliffs, N.J.: Prentice-Hall, 1963.
- Ehret, Walter and Gardner, Maurice. Four in Harmony. Great Neck, New York: The Staff Music Publishing Company. (Youth in Song Choral Series)
_____ Three in Song. Great Neck, New York: The Staff Music Publishing Company. (Youth in Song Choral Series)
- *Gearheart, Livingston. Belles and Beaus. (SATB) Delaware Water Gap, Pa.: Shawnee Press.

* _____ Gentlemen Songsters. Delaware Water Gap, Pa.: Shawnee Press.
Rhea, Lois and Raymond. Junior-Senior High in Song. (SAT) New York: Bourne,
Inc., 1959.

_____ Singing Together (SA). New York: Bourne, Inc.

*Simeone, Harry. Rise and Shine. (SSA) Delaware Water Gap, Pa.: Shawnee
Press.

Stone, Leonard. Belwin Chorus Builder. Part One. Rockville Centre, L.I., New
York, 1961.

Swift, Frederic Fay. Everyone Can Read A Song. Bryn Mawr, Pa.: Theodore
Presser Co., 1960.

Vandre, Carl W. The Four-Part Choir Trainer. New York: Mills Music, Inc.

Vandre, Carl W. SAB Choir Trainer. New York: Mills Music, Inc.

Vespers Choral Collection. (SA) New York: Boosey and Hawkes.

*Wilson, Harry Robert. Choral Musicianship. Books 1-SA, 3-TBB and 4-SAB.
Chicago: Silver Burdett, 1957.

Wilson, Harry R. and Ehret, Walter. Choral Series. Books 1-SSA, 2-SAB and 5-
SA, Englewood Cliffs, N. J.: Prentice Hall, 1959.

High School

*Ades, Hawley. Sugar and Spice: Fred Waring Music Workshop. (SSA) Dela-
ware Water Gap, Pa.: Shawnee Press, Inc.

_____ Choral Arranging. Delaware Water Gap, Pa.: Shawnee Press, Inc.,
1966.

* _____ Music, Men! (TTBB) Delaware Water Gap, Pa.: Shawnee Press,
Inc.

Anderson, Arthur O. Sing, Girls, Sing! Chicago: Hall and McCreary Co.

Armitage, M. Teresa. Concert Songs for Treble Voices. Evanston, Illinois: Summy-
Birchard.

Berger, Melvin. Choral Music in Perspective. New York: Sam Fox Publishing Co.,
Inc.

Carlsen, J. C. Melodic Perception: A Program for Self-Instruction. New York:
McGraw-Hill, 1965. Instructor's manual, tapes available.

Christiansen, Dr. F. Melius and Cain, Noble. The A Cappella Chorus Book.
(SATB) Philadelphia: Oliver Ditson Co.

Cole and Lewis. Melodia, A Course in Sight-Singing—Solfeggio. Books I, II and
III. Philadelphia: Oliver Ditson Co.

Cooper, Irvin. More Tunetime for Teentime. New York: Carl Fischer, Inc.

Dale, Ralph A. Choral Series. Book 6. (Rounds) Englewood Cliffs, N.J.: Prentice-
Hall, 1966.

Glarum, Stanley. Choral Series. Book 9. (SATB Sacred) Englewood Cliffs, N.J.:
Prentice-Hall.

*Guettler. Boys in Song. New York: Music Publishers Holding Corp., 1963.

Hayburn, Robert F. Choral Series. Book 8 (Catholic Sacred). Englewood Cliffs,
N.J.: Prentice-Hall, 1966.

Heller, Ruth. Choral Adventures. Chicago: Hall and McCreary Co.

Jackson, George P. and Bryan, Charles F. American Folk Music for High School
and other Choral Groups. Evanston, Illinois: Summy-Birchard.

Karel, Leon. Choruses for Sight-Reading. Evanston, Illinois: Summy-Birchard,
1962.

- Pierce, Anne and Liebling, Estelle. *Class Lessons in Singing*. New York: Silver Burdett Co., 1937.
- Pitts, Lilla Belle, Glenn, Mabelle and others. *The Girl's Book*. Boston: Ginn and Company, 1959.
- Randolph, John Carroll. *Ditson Trios for Women's Voices: Secular*. (SSA) Philadelphia: Oliver Ditson Company.
- Ross, Hugh. *Sacred Choruses for Women's or Girl's Voices*. (SSA) New York: G. Schirmer, Inc.
- Siegmeister and Ehret. *Choristers Sing*. (SSA) New York: Bourne, Inc.
- _____. *Let There Be Song*. New York: Bourne, Inc.
- *Simeone, Harry. *Songfest*. (SATB) Delaware Water Gap, Pa.: Shawnee Press, Inc.
- Smale, Fred and Olsen, Robert G. *Singers All!* Evanston, Illinois: Summy-Birchard Company.
- Stone, Leonard. *Belwin Chorus Builder. Part Two*. Rockville Centre, L I., New York: Belwin, Inc., 1962.
- Tkach, Peter. *Vocal Technic*. Park Ridge, Illinois: Kjos Publishers, 1948.
- Vandre, Carl W. *Sing and Learn Music!* (SAB) New York: Mills Music, Inc.
- _____. *Choir Trainer* (SAB) New York: Mills Music, Inc.
- *Wilson, Harry Robert. *Choral Musicianship. Books 2-SSA and 5-SATB*. Chicago: Silver Burdett, 1957.
- Wilson, Harry and Ehret, Walter. *Choral Series. Books 3-SATB and 4-TTBB*. Englewood Cliffs, N. J.: Prentice-Hall.

***Current State Adopted Textbooks**

NOTE: Suggested octavo music may be found in

Music Educators National Conference. *MUSIC EDUCATION MATERIALS: A SELECTED BIBLIOGRAPHY*. Washington, D.C.: The Conference, 1959.

National Interscholastic Music Activities Commission. *SELECTIVE MUSIC LISTS FOR CHORAL, STRING ORCHESTRA, ORCHESTRA, BAND*. Washington, D.C.: Music Educators National Conference for the Commission, 1964

SELECTIVE MUSIC LISTS FOR INSTRUMENTAL AND VOCAL SOLOS, INSTRUMENTAL AND VOCAL ENSEMBLES. Washington, D.C.: Music Educators National Conference for the Commission, 1965.

EVALUATION

The following outline will aid in ascertaining the effectiveness of the program.

Have the students

exhibited growth in the ability to visualize, hear and sing a melodic phrase?

shown awareness of correct intonation?

exhibited growth in the ability to hear harmonically and to balance a chord?

developed an accurate recognition and response to fundamental rhythmic patterns?

shown improvement in recognition and performance of the text and music phrase-wise?

shown an increased knowledge of musical form?

made progress in tone production as well as mental and physical growth?

been made aware of expressiveness of tone quality?

recognized the value of posture in tone production?

made progress in clarity and diction?

become more discriminating in production of good musical sounds?

become more careful of pronunciation of final consonants?

exhibited a consciousness of the contribution of other students?

made progress in self-discipline?

shown individual leadership?

indicated a personal pride in accomplishment?

shown interest in composing or harmonizing melodies?

Has the teacher

become more discriminating in recognizing artistic performance and its ingredients?

recognized the value of choral singing in adult life; its place in community?

become cognizant of good professional attitudes and practices?

become an active member of the local, state and national organizations?

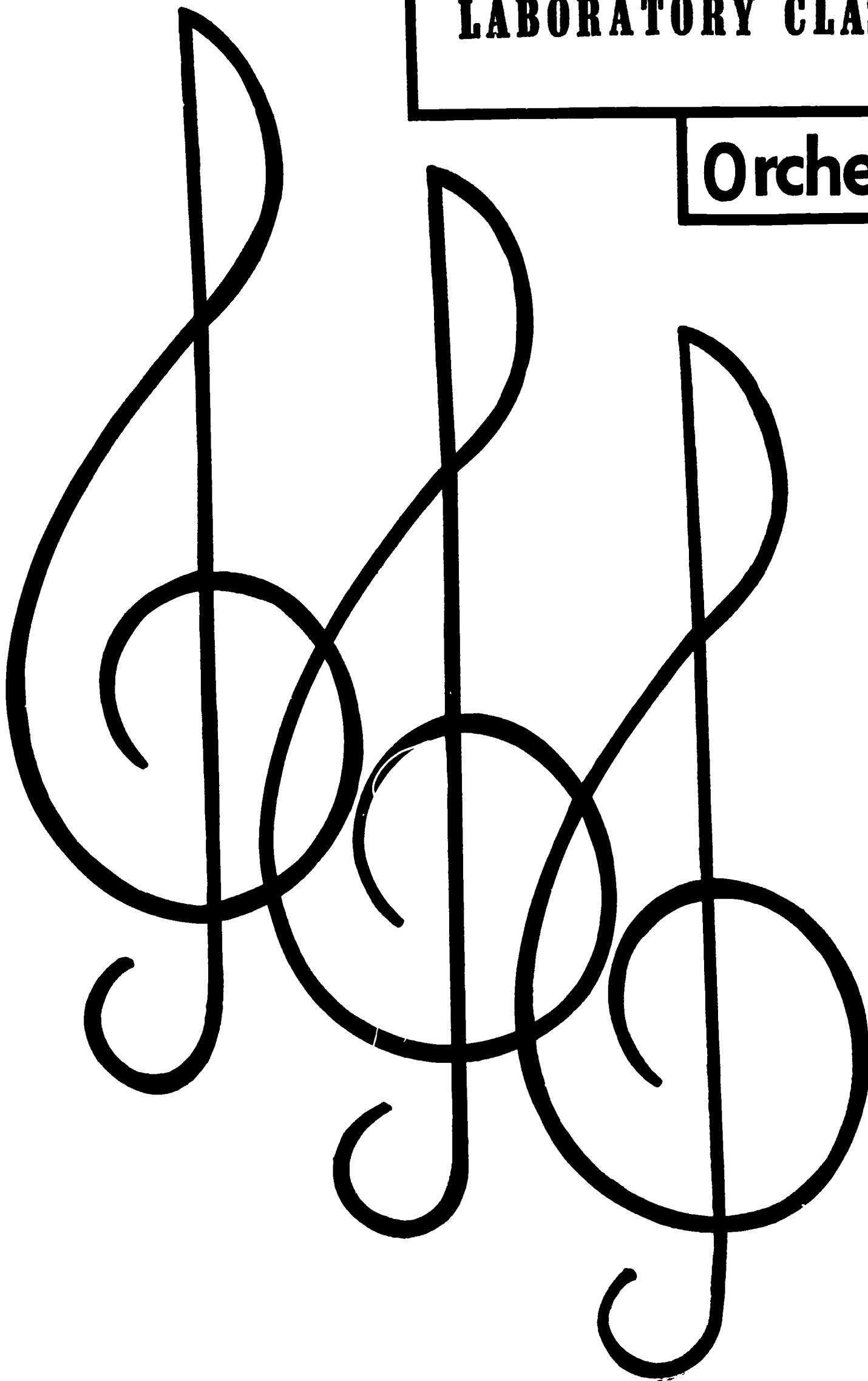
established a good rapport with other members of the faculty?

shown awareness of the administration's problems of the school?

shown an awareness of the counselor's problems in scheduling?

LABORATORY CLASSES

Orchestra



ORCHESTRA

The orchestra with its vast array of fine literature, including contributions from every musical era, represents an apex of musical achievement in western culture. Perhaps of all media for the performance of music, it is the richest in tonal color and affords the greatest opportunity for musical expressiveness. Children should be provided with string instruction and orchestral participation to enrich their musical experiences and give them the enjoyment of learning this great wealth of literature that is a significant segment of their cultural heritage.

Through orchestra participation woodwind, brass and percussion players are provided with additional opportunities for extension of musical learnings and development. Some of these players may desire to learn a string instrument and broaden their playing potential.

String instruction in elementary school can be an excellent medium for developing ear training and establishing proper concept of tone. Students who are provided with these experiences in lower grades (4-6) should progress rapidly in all fields of music.

The playing of a stringed instrument and orchestral participation has a significant carry-over into adult life. Much of musical listening is to the orchestra, live or recorded performances. Symphony orchestras are on the increase, while numerous college-community orchestras provide continuing opportunities for musical activity and growth.

The orchestra provides administrators and teachers an excellent tool with which to contribute toward the development of an enriched curriculum for the children of the state.

Objectives of the Orchestra Program

Keeping in mind the general objectives of music education, the orchestra program should include the following specific objectives:

To develop string classes as an integral part of the total educational program of the school.

To develop in string players performing skills and understanding necessary to experience participation in small string ensembles or orchestras.

To provide opportunities for children to become acquainted with fine orchestral literature.

To develop stringed instrumental techniques: instrument tuning, bowing and finger techniques, intonation, tone quality, attacks and releases, control, posture, etc.

To help children acquire a theoretical understanding of music.

To encourage the development of desirable personal qualities in students.

To discover and encourage musically talented students to consider music as a career.

To encourage interest in other fields of music.

To provide accompaniment for performance of choral literature, thereby giving added enjoyment and musical learning.

To help students acquire skills, knowledge and understandings which may contribute to enriched living now and in the future.

To provide pleasurable listening experiences for the school and community.

Organization and Administration

Types of Classes

Each student enrolled in orchestral study should have the opportunity to participate in a multi-phased instructional and activity program including:

Class Instruction

Small Ensemble

String Choir

Full Orchestra

His growth and development along with scheduling and staff personnel would determine which class he was assigned.

String Classes

Beginning strings

For those students who are beginning instruction on a stringed instrument. These would probably be seventh grade or below but a class of older students could be organized with those students having previous instrumental experience—piano, etc.

Intermediate strings

For those students having one year of experience but not quite ready for string orchestra.

Beginning orchestra (string)

For advanced junior high students who have gained sufficient musical and technical development to play in ensembles using violins, violas, cellos and basses.

Advanced or symphony orchestra

For those students sufficiently skilled to perform with wind, brass and percussion players. The better band students should be encouraged to accept this opportunity to learn orchestral literature, thereby adding greatly to their musical knowledge and repertory.

Scheduling

A flexible schedule will provide for difficulties in scheduling the string classes and orchestra. Conflict problems may result from several grade levels being represented in the class membership, by rehearsal space and limited staff. However, through cooperative efforts of administration, string teacher and guidance counselors, these conflicts can be kept to a minimum.

Plan I

The most desirable plan is one class period daily (during regular school day) for each type of string class and/or orchestra. At the beginning level it is recommended that classes of like instruments meet once or twice weekly as:

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>
Violins	Viola	Cello	Violins	All Strings

Plan II

Classes alternate with other subjects on a 3-2 or 2-3 basis each semester.

Advanced orchestra might alternate with string choir on a 3-2 or 2-3 basis.

Where concert band students are used, the full orchestra might be scheduled for only two or three periods per week.

Class Size

Class size should be regulated so that effective learning can take place. Some of the factors to be considered in determining class size are:

Available equipment and instructional material

Space facilities

Type of student involved

Competency and skill of the teacher

Credit

One-half unit per year may be given for regular participation in the orchestra or string class to any student in the 9th, 10th, 11th or 12th grades. This is based on a daily regularly scheduled class period. Credit for participation in only one class of string or orchestra will be granted per year.

The string teacher must hold a valid and appropriate certificate from the State Department of Education.

Facilities, Space and Equipment

Many schools may of necessity use the band room or choral room as the orchestra rehearsal room. (The auditorium stage is *not* recommended as a music room.) This section on facilities, space and equipment is included to point out specific needs for planning and developing a string and orchestra program.

Orchestra Rehearsal Room

Factors to be considered in making the rehearsal room most functional:

Location so as to be as little disturbing to other classes as is possible.

The size should accommodate the largest group allowing 20 square feet of floor space per pupil.

A minimum ceiling height of 14 feet is recommended.

The floor plan should be rectangular in shape rather than square.

Adequate ventilation, heating, humidity control and lighting.

Adequate acoustics

Sufficient electrical outlets

Essential equipment would include:

Risers should be of three or four levels, six to eight inches in height and four to five feet in width.

Posture chairs

Chalkboards, partly staff-lined

Bulletin board

Conductor's stand and chair

Metal music stands

Piano—well-tuned and on large casters for easy mobility

Record player of excellent quality

Recording equipment

Projectors (slide, filmstrip, overhead, etc.) should be available when needed

Metronome

Tuner

Essential school owned instruments:

Cellos, violas and string basses are usually provided by the school. These should be of excellent quality.

Violins are usually owned by students but a school might wish to purchase for use in class instruction in elementary grades.

Percussion instruments will be generally the same as for the band; however, only concert snare drums should be used in the orchestra.

Storage facilities

Adequate storage space should be provided either in the rehearsal room or near by. Attention should be given to climatic control so as to avoid damage to the stringed in-

struments which are very susceptible to temperature and humidity changes.

Cello and basses should be placed vertically on racks.

Attention should be given to traffic flow in storage areas.

Practice Rooms

Provision for ensemble practice rooms should be made. These should be adjacent to the rehearsal room and have adequate ventilation and lighting as well as proper acoustics. Viewing panels should be used on doors.

Director's Office

This may be a combination office and music library but it should be easily accessible to the rehearsal room. (Note: Should the band or choral room be used as orchestra rehearsal room, an office should be designated for the string teacher.)

Filing cabinets and desk, along with other needed equipment, should be furnished.

Record cabinets for proper storage of records is very necessary.

Filing envelopes as well as music folders for distribution of music will be needed.

Supplies

Rosin of varying kinds

Bass bridge

Cello end-pin rests

Staff liner

Miniature scores

Recordings

Suggested Instrumentation for Orchestras of Varying Sizes:

	20	30	40	55	70
1st Violin	4	6	8	12	14
2nd Violin	4	6	8	12	12
Viola	1	2	4	5	8
Cello	2	3	4	5	8
Bass Viol	1	2	3	4	6
Flute	1	2	2	2	2
Oboe		1	1	1	2
Clarinet	1	1	2	2	2
Bassoon		1	1	1	2
French Horn	2	2	2	4	4
Trumpet	2	2	2	2	2
Trombone	1	1	1	2	3
Tuba					1
Tympani			1	1	1
Percussion	1	1	1	1	2
Harp					1

Suggested Criteria for Purchasing Instruments

Some suggestions that might aid in the selection of quality instruments for school or individual purchase are:

Violins, violas and cellos should be of hand construction with ebony finger boards. The varnish should be oil and soft enough not to chip easily. Instruments should meet standards on fittings and accessories. (Note: As professional string repair men are scarce, the teacher must be able to effect minor repairs.)

Bass viols—laminated plywood and fiberglass basses are being widely used instead of wooden instruments. These do not crack, are easy to adjust and sound quite well. An adjustable bridge is an extra, useful accessory.

Harp -- with the small harps now available, most schools will be able to have a harp with their string groups. These instruments are quite simple in their tuning and thus enable a string teacher to master quickly the fundamentals and be able to teach beginners.

Bows for all instruments should be made of pernambuco with ebony frog. In southern climate, any other combination will warp within a few months making them useless. Bass bows may be either French or German. At present, the trend seems to be toward the German type bow.

Strings and accessories--beginners should start with steel strings utilizing a steel tail piece with four micrometer type tuners. With this equipment a beginner's instrument will stay quite well in tune from lesson to lesson until he learns to tune his own instrument. Another great advantage of this set-up is that the instructor can tune students' instruments in about ten seconds. When the student has learned to tune his instrument, the steel strings should be changed to wound gut except in the case of the E string, which always remains steel. Because the steel tail piece is very hard on the gut string, an ebony tail piece should be fitted to the violin as soon as possible.

Content to be Taught in the String and Orchestral Program

An effective instructional program is based on carefully planned goals, procedures and teaching materials. String instruction must have clearly defined objectives for each semester or year of study. The following is suggested as a guideline for developing a course of study based on logical and sequential growth patterns.

BEGINNING STRING CLASS--

Student Selection

While any interested child who, in the opinion of the instructor, would be capable of profiting by participation in string experiences should be accepted and enrolled, there are some factors that might be considered in determining who should study stringed instruments. These are:

interest on the part of the student in an instrument

physical adaptability to the instrument

intellectual and emotional stability

musical talent and aptitude (standardized test or teacher devised test or check)

muscular coordination

reading readiness

It is recommended that student instruction begin, when possible, in the elementary school so as to capture early interest and develop ear along with physical elasticity. A teacher skilled in teaching stringed instruments will arrange classes when and where the greatest benefit to children will result. Through the capable assistance of the principal and counselors, a sound beginning can be made.

Fitting the Instrument to the Student

Violin—at secondary school level, all violins except for very small students will be full size. In elementary school undersized violins may be used.

Viola—to determine correct fitting, have student hold instrument in playing position and extend the left hand to grasp the scroll (head) of the instrument in the palm of his hand. If the instrument is too large, he will be unable to do this and a smaller instrument should be tried.

Cello—the student should sit erect in a chair with feet on the floor, knees apart. Stand the cello in front of the student on extended end pin, then tilt it back to the student. A properly fitted cello will have the heel of the neck resting slightly below the middle of his chest, while the peg box should be opposite his left ear. If the peg box is above the ear, the cello is too large; if below, too small.

Bass Viol—the largest bass viol that can be used will have the finger board nut at eye level when the student stands beside the instrument with end pin fully *retracted*.

Skills, Understandings and Attitudes

The content of the beginning string class should develop in the string student

Skills

- to be able to care for his instrument
- to begin to tune his instrument
- to demonstrate the fundamentals of tone production — posture, breath control, proper positioning of instrument, proper holding of bow, attacks and releases, shirring
- to begin position work with cello and bass
- to read, understand and play note values used at this level
- to use a standard method book
- to play major scales as range permits
- to use long sweeping strokes of bow
- to sustain tones with clear tones and good intonation
- to develop aurally pitch and rhythm recognition
- to develop phrase sensing
- to follow the conductor
- to learn how to memorize
- to begin to improvise or experiment with original music

Understandings that help him

- to discriminate between legato and detached styles
- to understand his part in ensemble playing
- to listen critically to himself and others
- to begin to understand the architecture of music—that played or studied
- to become aware of the beauty in music
- to develop a working knowledge of musical terms and symbols

- to begin to understand stringed instruments

Attitudes that help him

- to approach practice sessions positively
- to develop self-discipline in class situations and individual practice sessions
- to enjoy a good rapport with the teacher
- to develop a desire to read books and listen to recordings to further his musical growth
- to enjoy reporting, orally or written, on concerts attended or research on some phase of music

ADVANCED STRING CLASS (SECOND YEAR))

Skills, Understandings and Attitudes

The content of the second year string class should develop in the string student

Skills

- to continue in the development of fundamentals — posture, attacks and releases, instrument and hand position, bow position, phrasing, etc.
- to develop bow pressure to give equal strength in different positions
- to develop a finer sense of key and finger techniques in violin and viola playing
- to develop a good sense of harmonic bass progression in cello and bass players
- to extend the playing ranges of the instruments
- to increase sight-reading proficiency
- to extend technical facility by completing a standard method book and exercise book

- to extend and expand knowledge of time and key signatures most frequently used
- to increase proficiency in playing major scales and to commence the playing of minor scales
- to learn elementary conducting
- to develop pizzicato techniques
- to develop production of harmonics
- to tune his instrument
- to write a short melody

Understandings that help him

- to deepen previous understandings
- to see music in its proper perspective in a coordinated school program
- to see his place in the string program and its development within the school
- to relate music to historical development

Attitudes that help him

- to continue to develop and reinforce correct personal attitudes
- to value music as a means of self-expression
- to become more discriminatory in musical taste
- to have pride in belonging to a musical group and contributing to the school and community cultural life

BEGINNING ORCHESTRA

Skills, Understandings and Attitudes

The content of the beginning orchestra should develop in the student

Skills

- to continue to emphasize fundamentals

- to gain playing skills sufficient to perform fine orchestral literature and string ensembles
- to develop a vibrato
- to understand and execute more difficult rhythmic patterns, including syncopation
- to use a method or exercise book
- to further understanding of form, dynamics, etc.
- to develop bowing techniques — changing positions, saltato, detache and martele bowing — in violin, viola and cello playing
- to develop in the bass viol playing techniques in shifting and a sense of orderly bass lines
- to respond to mood, tempo and dynamic changes as interpreted by the teacher
- to sightread a variety of music
- to use artistic phrasing
- to be able to transpose music
- to play with precision
- to display through playing an adequate knowledge of theory
- to develop the sense of completeness derived from the use of winds, brass and percussion instruments playing with strings
- to write short melodies and improvise on a simple theme

Understandings that help him

- to distinguish artistic, mediocre and poor playing
- to recognize one's place as a contributing member of an orchestra

- to be aware of the qualities of color, blend and balance and employ this awareness to playing
- to gain knowledge of many musical forms and appropriate styles
- to exhibit an extensive musical vocabulary
- to demonstrate through performance the expressive qualities of music
- to understand the place of music in contemporary society
- to understand historical era in which composer lived and its effect on style of playing
- to begin to understand the acoustics and physics of sound

Attitudes that help him

- to deepen the appreciation of music as a means of self-expression
- to develop pride in the school orchestra
- to desire to attend concerts, to read, to listen to recordings in order to grow in musical understanding
- to sense the joy and satisfaction in learning music
- to maintain a willingness to work and practice in order to realize greater achievement
- to develop through recordings and books a greater appreciation of his chosen instrument(s)

ADVANCED ORCHESTRA (I)

Skills, Understandings and Attitudes

The content of the advanced orchestra should develop in the student

Skills

- to continue to develop fundamentals that develop good tone production

- to develop playing proficiency individually and as a contributing member of the orchestra
- to acquire greater memorization ability
- to perform solos in public
- to have a well established vibrato—violin, viola, cello
- to possess a strong sense of bass line progression and harmony—bass violin players
- to study appropriate solo literature for the instrument played — music from the great masters
- to have a deepening knowledge of form in music and to recognize such
- to write 32 measures in ABA form
- to develop conducting skills

Understandings that help him

- to continue to develop basis upon which to make discriminating judgments in standard of performance and in literature
- to deepen and broaden knowledge of the expressive qualities of music
- to develop respect for composer's intent and build integrity as a musician
- to use correctly an extensive vocabulary of musical terminology
- to continue to develop an understanding of acoustics and physics of sound

Attitudes that help him

- to build an enthusiasm for music
- to see the need for musical outlets in adult life
- to become an interested participant in community musical activities

ADVANCED ORCHESTRA (II)

Students having the opportunity to pursue their study of music through orchestral participation should continue to grow in playing proficiency, listening skills, factual knowledge, theory (written and aural), literature and acquaintance with and analysis of literature and enjoyment.

ENSEMBLES OR STRING CHOIR

As a student progresses and becomes skilled in playing and in understanding the music played, the teacher should arrange for ensembles that would provide experience to use these skills. The repertoire should be carefully chosen and afford variety in representative types of literature in Western culture.

Included in the repertoire would be examples of the following:

Two and three part song form

Chorales

Dance Suites (Bourree, Gavotte, Gigue, Minuet, Waltz, Allemande, Courante, Sarabande, etc.)

Theme and Variations

Rondos

Concertos

Contrapuntal forms (Canon, Fugue, Chaconne, etc.)

Suites

Music from all the periods

Instructional Materials

In each school system graded materials should be used so as to develop a sequential and growth provoking instructional plan. Method, technical or exercise books may be from the state adopted list or any other published or teacher composed source. Careful attention should be given to individual needs and aptitudes, physical coordination, etc. Rhythmic drills should be included.

In the development of the string player it has long been the custom to go through a rather traditional course of study to gain complete mastery of an instrument. There have been modifications of this tradition in the last few years, notably the Suzuki system and the English system of Broyles. These systems might be incorporated in the elementary music education program.

Suggested Materials (Partial Listing)

Beginning String Class

Applebaum, Samuel. *Belwin String Builder*, Bk. I & II. Belwin
Bergh, H. *String Position*. Summy-Birchard.
Carabo-Cone, Madeleine. *Carabo-Cone Concepts for Strings*. The Carabo-Cone
Method Society.
*Dilmore, H. *Breeze Easy Method*, Bk. I. Witmark.
Easy Steps to the Orchestra. Mills
Findley, A. W. *Junior String Choir*. Summy-Birchard.
Herman, Helen. *Bow and Strings*, Bk. I & II. Belwin.
Herfurth, C. Paul. *A Tune A Day*, Bk. I & II. Boston Music Company.
Isaac, Merle. *String Class Method*, Bk. I. Cole.
Matesky and Womack. *Learning to Play a Stringed Instrument*. Separate
Books for Violin, Viola, Cello and Bass. Englewood Cliffs, N. J.: Prentice-
Hall, 1966.
Modern Hohmann-Wohlfahrt. *Beginning Method*. Rubank.
Muller and Weber. *Belwin Orchestra Builder*, Bk. I & II. Belwin.
Waller. *String Class Method*, Bk. I. Kjos.

Advanced String Class

*Dilmore, H. *Breeze Easy Method*, Bk. II. Witmark.
Easy Steps to the Orchestra (Book 2, All instruments). Mills.
Fox. *Musical Moments for Orchestra*. Sam Fox Publishing Company.
Herman, Helen. *Bow and Strings* (Book 3). Belwin.
Isaac, Merle. *String Class Method* (Book 2). Cole.
Maddy. *Symphonic String Course*. Kjos.
Marcelli. *Marcelli Folio for Orchestra*. Witmark.
Moehlman. *Rubank Group Method* (Vol. 1). Rubank.
Waller. *String Class Method* (Book 2). Kjos.

*State adopted texts

Additional Studies For Each Instrument

Violin

Galamian, Ivan. *Principles of Violin Playing and Teaching*. Pren-
tice-Hall.
Wohlfahrt, *Op. 45*
Kayser *Etudes*
Seitz *Student Concertos*
Sevcik, O. *Violin Works*. Belwin

Viola

Wohlfahrt, *Op. 45*
Seitz *Concertos*

Cello

Dotzauer, *Bk. I*
Herfurth, arr. *Classical Album*, Boston.

Bass

Zimmerman *Method for Bass*, Carl Fischer.

Beginning Orchestra

Rush. *Orchestra Rehearsal Fundamentals*. Belwin.
Music for String Instruments

Violin

Kayser *Etudes*
Kreutzer *Etudes*
Accolay, *Concerto* or a *Corelli Sonata* (Study form)
American modern rhythmic pieces (Syncopated idiom)

Viola

Fiorillo, *Exercises for Viola*
A *Concerto* by Handel or a transcription of a *Corelli Sonata*
Modern American music

Cello

Dotzauer, (Changing the Positions)
Dittersdorf, *Concerto*
Boccherini, *Concerto*

Bass

Modern American pop tunes
Zimmerman, *Advanced studies*
Mahler, *1st Symphony*
Wagner, "To An Evening Star" (*Tannhauser*)
Smith, Leonard B. *Treasury of Scales*. Bandland, Inc.

Advanced Orchestra

Fussell. *Ensemble Drill*. Schmitt.
Berger and Clark. *Music in Perspective*. Sam Fox Publishing Co.

Violin

Kreutzer *Etudes*
Handel, *Six Sonatas for Violin and Piano*

Mozart, Eb or A major. *Violin Concerto*
Rode. *Studies for Violin*
Wiemawski, *Opus 10*

Viola

Kreutzer Etudes or Studies
Hindemith, *Viola Sonata*
Berlioz, *Harold in Italy*
Universal Orchestra Studies of Famous Orchestral Passages for Viola

Cello

Dittersdorf, *Concerto*
Boccherini, *Concerto* (a more difficult one)
Universal Orchestra Studies of Famous Orchestral Passages for Cello

Bass

Universal Orchestra Studies of Famous Orchestral Passages for Bass Viol
Boccherini, *Cello Concerto Transcribed for Bass Viol*

EVALUATION OF THE ORCHESTRA PROGRAM

Has the student

responded to the challenge of artistic teaching of worthwhile music?

shown improvement in techniques and skills of the instrument as evidenced by: good tone quality, comfortable, proper positioning of instrument, phrasing, bowing, rhythmic precision, intonation, etc.?

responded to the individual social responsibilities demanded by the group?

grown in ability to sightread?

developed a sense of the form and theory of the music being used in class?

learned to discipline himself to the general good of the group?

increased in ability to memorize?

learned to be articulate in his observations concerning music?

Has the teacher

used his time wisely to accomplish the maximum growth in his students?

built the string and orchestral program into an integral part of the school curriculum?

gained a budget sufficient for an effective program?

been allotted sufficient time for an effective program?

built the program for the student?

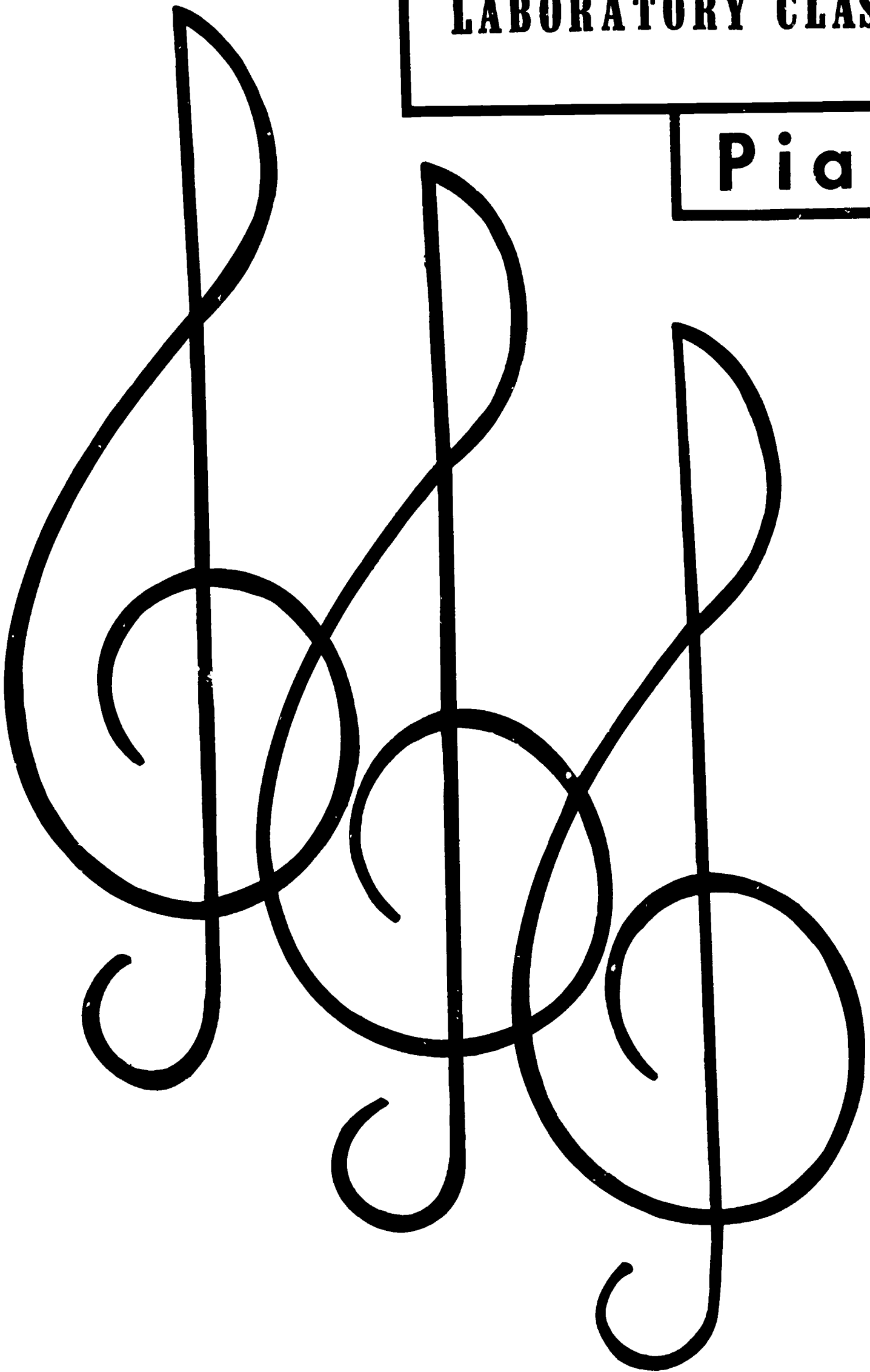
provided safeguards against student exploitation?

established rapport with the rest of the faculty and administration?

become a part of local, state and national professional organizations?

LABORATORY CLASSES

Piano



PIANO

The teaching of piano holds a place of primary importance in the schools of Mississippi. Had it not been for piano instruction, many schools would have had no music at all.

The study of piano is two-fold because it offers an opportunity for personal performance and achievement and, because it demands a knowledge of notation, interpretation and proficiency, it may serve as a basis for continued study in any music field.

In developing individual perceptives, a student is encouraged to show an interest in and appreciation for other musical areas that tend toward cultural growth.

Objectives of the Piano Program

Keeping in mind the overall objectives of the music program, the study of piano has as its specific objectives:

To give the student an opportunity for personal enjoyment and self-expression.

To offer an opportunity for students to develop individual talent.

To guide each student in accordance with his hand, his talent and his aptitude.

To gain proficiency in sight reading, which includes notation, rhythm and harmony.

To acquaint the student with the great wealth of piano literature.

To prepare students for the art of accompanying.

To stress the appreciation of worthwhile music literature so that students will be intelligent consumers of music.

To afford inspiration for a continuation of study after high school.

To develop the personal character traits of leadership, poise and dependability.

To complement and strengthen the instrumental and choral programs.

Organization and Administration

Type of Classes

The principal organization in teaching piano is private instruction, but class work can be very advantageous. Many schools are beginning to use class piano and class organ as a means of creating an interest in the keyboard and to provide basic knowledge. Because of the increasing number of prospective students, class lessons are strongly advised as a possible answer to the growing need for piano teachers.

Scheduling

Scheduling should be arranged so a student can meet lessons during his free periods. Where there is no piano teacher in the school, if possible, arrangements may be made for released time.

Fees

Tuition fees are handled according to the policy of the school.

Plan I

Teachers are on regular salary contract with school.

Plan II

The school sends the statements, collects the fees and pays the teacher.

Plan III

The teacher sends statements each month and collects her own fees.

Credit

Credit of one-half per year in piano may be granted students in the 9th, 10th, 11th, and 12th grades who fulfill the following requirements:

Instruction shall be given by a teacher certified by the State Department of Education.

The student shall have a minimum of two years preliminary study or the equivalent proficiency.

The student must have one hour private instruction per week, preferably divided into two thirty-minute lessons or one thirty-minute lesson and one hour class lesson per week.

The student must have a minimum of six hours practice per week which must be reported.

An application blank for credit must be filled out, signed and turned in to the principal not later than two weeks after the beginning of school.

Examinations in individual musicianship shall be held as often as examinations in academic subjects are held. Reports and records shall be made as follows:

The pupil shall make a monthly report to his teacher, signed by the parent or guardian, showing the amount of daily practice.

The teacher shall make out and keep on file a monthly or six-week report showing the amount of practice, material covered, and the grade made by each pupil, reporting the monthly or term average to the principal.

From the monthly or term reports, the teacher must make one semester report of material covered, and the grade made by each pupil. The principal shall copy this grade into the permanent record of the student.

A suggested course of study for piano will be found under *content*. Piano teachers should use this as a guide to organize study adapted to individual pupil's needs and aptitudes.

The student must read a minimum of twelve pieces during the year at present grade level.

Students must memorize a minimum of one piece from each of the four periods of music literature with an understanding of the characteristics and style of the period.

Students must complete one Theory Work Book a year at grade level.

Students must make at least one public appearance in recital.

Facilities, Space and Equipment

Adequate facilities, space and equipment are imperative for a creditable piano program.

Piano Studio

Factors to be considered in making the piano studio most functional:

Location in relation to the proximity to other music rooms—sound can be a problem for both piano and other fields of music as well as academic classes.

Size of the room should be a minimum of 10 x 12 feet.

Attention to acoustical treatment, ventilation, lighting, heating and cooling.

Sound proof doors to minimize extraneous sound.

Equipment

Pianos of highest quality, of studio or console size, are essential for the production of beautiful and controlled tone. Consequently, these pianos should be selected with the utmost care.

(Note: It is important that expertly trained technicians be used for maintenance of the pianos. To keep them in best condition, tuning should be done at least three times a year. All precautions should be taken to protect pianos from abuse and damage by having covers, damplights, heavy casters and dollies for moving.)

Metronome

Blackboard

Staff liner

Filing cabinet

Bookshelves

Tape recorder

Record player

Audio-visual equipment available when needed

Supplies

Reference books
Composers' pictures
Recordings

Class Piano Studio

A larger room will be needed to accommodate more pianos and other equipment. An average size classroom might suffice.

Other factors as to location, lighting, etc. are the same as those listed for the private piano studio.

Equipment

Pianos (at least two but more if possible) or small electric pianos

Plastic keyboards with raised black keys—each pupil must have a keyboard, either piano or plastic

Library materials for theory, history, etc.

Filing cabinet with a file for each pupil

More blackboard space than used in private studio

Other equipment would be the same as listed for private studio

Supplies

Staff liners

Suggestion: Faber Chalkboard White Liner, #2511

Content

It would be almost impossible to outline a course of study which would embrace the various methods and techniques which are used by different teachers; however, every teacher should organize a progressive course of study based on her particular method of teaching.

The following is intended to guide the teacher in setting up goals and choosing materials for all piano students based on individual ability, interest and talent. (Note: These are *minimum* attainments.)

SEVENTH GRADE

Attainments:

Keyboard Theory and Ear Training

Scales: All major scales—one octave—hands together parallel motion

Chords: Tonic major chords—root position

Cadences: I V I one position

Arpeggios: All tonic majors—broken chords—cross hands—two octaves

Ear Training: Recognition of 3rds and 5ths in major triads—2/4, 3/4 and 4/4 rhythms

Transposition: First grade piece to any one key

Sight reading: First grade level

Written Theory

Place in the treble clef one measure each of whole, half, quarter and eighth notes

Draw matching rests in their proper positions in the bass clef and treble clef

Draw a sharp, flat, natural, tie, accent sign and fermata

Explain a tetrachord, a major scale and a phrase

Define and give the sign for legato and staccato playing

Define these terms: Allegro, Andante, Allegretto, Moderato and Accent

Skills, Understandings and Attitudes

The student should be taught:

- to develop respect for accurate playing—notes, rhythm, fingering, etc.
- to develop proper hand position and use of fingers
- to recognize by ear and eye melodic and rhythmic patterns
- to begin to understand style and interpretation in music studied

- to begin to think and feel “phrase-wise”
- to develop proper attitude toward practice
- to learn how to practice
- to develop proper attitude toward instruction
- to find satisfaction in achievement at each lesson
- to want to discover for themselves
- to learn how to memorize

Other

Play from memory two short pieces of contrasting mood, key and rhythm

Perform in a minimum of one recital

Study from four or five varied technic books and studies

Suggested Materials for Seventh Grade Students:

These are listed at the end of the Eighth Grade section, page 144

EIGHTH GRADE

Attainments:

Keyboard Theory and Ear Training

Scales: All major scales, two octaves, hands together in quarter note rhythm, parallel motion; all harmonic minors, one octave, hands together

Chords: Tonic major in 3 positions, tonic minor in root position

Cadences: I V I—3 positions
I IV I—root positions

Arpeggios: Tonic majors and minors, two octaves, thumb under

Ear Training: Recognition of major and minor thirds and triads

Transposition: First grade piece to any two keys

Sight Reading: First or second grade level

Written Theory

Write four measures in 3/4 and 4/4 meter using notes and rests of several values

Draw these signs: slur, pause, staccato, crescendo, diminuendo

Define these terms: Tempo, Vivace, Da Capo, Dal Segno, Fine, Alla Marcia, Leggiero, Molto, Poco

Skills, Understandings and Attitudes

The student should be taught:

- to continue to develop in skills, understandings and attitudes listed for seventh grade
- to grow in playing proficiency
- to expand knowledge of style and interpretation
- to begin to think musically
- to begin to relate music to life
- to become interested in recordings of great pianists
- to grow an appreciation of the piano — its history and mechanism
- to desire to attend concerts and recitals

Other

Play from memory three short pieces, one from a master composer, one from studies, and one modern

Perform in a minimum of one recital

Play in an ensemble, duet, duo, etc.

Study from four or five technic and study books

Suggested Materials for Seventh and Eighth Grade Students:

Below is a representative and authoritative listing of materials from which each year's work may be selected. Each teacher exercises a choice in the materials used. If she prefers other materials not listed, those chosen must be of the same standard, content and scope.

Technic

Burnam. Dozen a Day. Willis
Clark's Library-Technic Books. Summy-Birchard
Cobb. Technique Builders. Mills

Corbman, Lee. Finger Fables. Willis.
 Hanon. Book I. G. Schirmer.
 Hirschberg. Technique is Fun. Musicord.
 Schmitt. Preparatory Five Finger Exercises. G. Schirmer

Studies and Collections

Aaron. Modern Piano Course. Mills.
 Agay. Sonatinas, Vol. A, No. 2A. Witmark.
 ——— Sonatinas, Vol. B, No. 2B. Witmark.
 ——— Sonatinas, Vol. C, No. 2C. Witmark.
 Allison's Piano Library-Elementary and Intermediate. Willis
 Bach. Thompson. An Introduction to Bach. G. Schirmer.
 ——— Carroll. Bach for Beginners. G. Schirmer.
 ——— Hughes. Master Series for the Young. G. Schirmer.
 Clark. Contemporary Literature. Summy-Birchard.
 ——— Piano Literature of 17th, 18th, and 19th Centuries. Summy-Birchard.
 Czerny. Liebling. Selected Czerny Studies, Book I. Presser.
 Frost. Six Sonatinas. J. Fisher.
 Gillock. Sonatinas. Willis.
 ——— Accent on Majors and Minors. Willis.
 Gurlitt. Sonata Book I. G. Schirmer.
 Kasschau. 106 Greatest Piano Studies, Vol. I, II. G. Schirmer
 Podolsky. Guild Repertoire Elementary and Intermediate. Summy-Birchard.
 Thompson. Studies in Style. Willis.

Theory

Benner. Music Theory. G. Schirmer.
 Clark. Workbooks. Summy-Birchard.
 Fish and Moore. The Three R's. Schroeder and Gunther.
 Fletcher. Theory Papers. Boston.
 Kahn. Theory Papers. Mills.
 Richter. Theory Papers. Witmark.
 Simonds. Musical Theory. Willis.

FRST YEAR HIGH SCHOOL (Ninth Grade)

Attainments:

Keyboard Theory and Ear Training

Scales: All major scales, two octaves, hands together in eighth note rhythm, parallel motion (M.M. quarter note 60-72); harmonic minor scales, two octaves, hands together, quarter note rhythm

Chords: All tonic major triads, three positions, hands together; minor triads, three positions, hands together

Cadence: I, IV, I, V I — Root position

Arpeggios: Major and minor triads, two octaves, hands together

Ear Training: Recognition of major and minor triads, intervals of the major scales

Transposition: Second grade piece into one key

Sight Reading: Second grade level

Written Theory

Write four measures in 2/4 and 6/8 meter, using notes and rests of several values

What intervals are found in a major triad? Minor triad?

Write the signatures for the following scales: F, D, and A major

Spell or write the I, IV, V and V7 chords in all of the above keys

Define: Accel., A Tempo, Dolce, Triplet, Slur, Partimento, Allargando

Skills, Understandings and Attitudes

The student should be taught:

- to expand and extend playing skills
- to expand understanding of musical styles
- to begin to understand design in music
- to develop a steady tempo and correct note value relationships
- to develop an understanding of dynamic levels
- to develop balance of hands in playing
- to improve practice habits and attitudes
- to encourage creativity through improvisation on a simple melody and composing a melody
- to recognize the contribution of concerts and recitals to one's musical education

Other

Play from memory one piece from each of four periods of literature:

One Bach Prelude

One movement of a sonatina

One romantic selection

One modern composition

Perform in a minimum of one recital

Play in an ensemble

Study from four or five technic and study books

Suggested Materials for First Year Students:

Below is a representative and authoritative listing of materials from which each year's work may be selected. Each teacher exercises a choice in the materials used. If she prefers other materials not listed, those chosen must be of the same standard, content and scope.

Technic

Barth. Technic Book I. J. Fisher.
Burgmueller. Op. 109, Book II. G. Schirmer.
Burnam. Dozen A Day. Willis.
Conus. Fundamentals of Piano Technique Book I. Summy-Birchard.
Clark. Piano Technique. Summy-Birchard.
Hanon. Book I, II. G. Schirmer.
Maier. Thinking Fingers I. Mills.
Schmitt. Preparatory Exercises for the Piano, Op. 16. G. Schirmer.

Studies and Collections

Allison. Library Intermediate and Preparatory. Willis
Agay. Sonatinas 2-C. Witmark.
Bach. Mirovitch. Introduction to Bach.
____Anson. Dance Forms. Willis.
____Two Part Inventions. Any standard edition.
Clark. Contemporary Literature. Summy-Birchard.
____Piano Literature. Summy-Birchard.
Clementi. Sonatinas Op. 36. G. Schirmer.
Concone. 30 Brilliant Preludes Op. 37. Willis.
Czerny. Op. 36. G. Schirmer.
Dennee. The International Library of Music-set. The University Society.
Frost. Four Sonatinas. J. Fisher.
Kuhlau. Sonatinas. Schirmer.
Lanning. Music by the Masters. Musicord.
Mirovitch. Command of the Keyboard. Presser.
Scribner. The Scribner Music Library. Piano Pieces the Whole World
Plays. Assoc. Music Publishers, Inc.

Harmony

Schaum. Harmony Book I. Belwin.
Clark. Workbooks. Summy-Birchard.

Theory

Benner. Book III. G. Schirmer.
Fish and Moore. Three R's. Schroeder and Gunther.
McIntosh. Theory Book I. J. Fisher.
Simonds. Theory Writing Book. Willis.

SECOND YEAR HIGH SCHOOL (Tenth Grade)

Attainments:

Keyboard Theory and Ear Training

Scales: All major and harmonic minor scales, three octaves, hands together in triplet rhythm; natural and melodic minor scales beginning on white keys one octave

Chords: Play dominant seventh and diminished seventh chords in root positions

Cadence: Add I -IV- I - V - V7 - I root position and first inversion

Arpeggios: All major and minor chords, three octaves

Ear Training: Recognition of intervals in harmonic minor scales

Transposition: Any second grade piece into a related key

Sight Reading: Any second grade piece

Written Theory

Write key signatures of major keys in both clefs as follows: B flat, E flat, A flat, D flat

Write: I, IV, V, V7 chords in the keys of "G" major and "e" minor

Write the above chords in all inversions and designate with proper marking.

Spell a major, minor, diminished, and augmented triad in the key of C

Define: Brillante, Lento, Poco animato, Alla breve, rubato

Skills, Understandings and Attitudes

The student should be taught:

- to continue in development of those skills, understandings and attitudes learned previously
- to develop understanding of beautiful tone and to work toward its achievement
- to develop concepts of artistry of touches —legato, staccato, etc.
- to listen critically to himself and others
- to develop technic in the playing of thirds, sixths and octaves
- to desire to read music history, biography, etc. and listen to recordings
- to develop musical respect and integrity in interpretation and style
- to continue encouragement of creativity through improvisation on a hymn and by harmonizing a simple tune
- to understand the place of music in contemporary society

Other

Play from memory:

One Bach, Two Part Invention

One complete sonatina

One composition by a modern composer

Play in a minimum of one recital

Play in an ensemble

Study from three or four technic and study books

Begin to build a music library—books, music, records

Suggested Materials for Second Year Students:

Below is a representative and authoritative listing of materials from which each year's work may be selected. Each teacher exercises a choice in the materials used. If she prefers other materials not listed, those chosen must be of the same standard, content and scope.

Technic

Aaron. Graded Course Book II. Mills.
Barth. Technic Book II. J. Fisher.
Burgmueller. Op. 109, Book III. G. Schirmer.
Burnam. A Dozen a Day, Book III, IV. Willis.
Clark. Piano Technique. Summy-Birchard.
Conus. Fundamental of Piano Technique, Book I. Summy-Birchard.
Hanon. Virtuoso Pianist: 60 Exercises Complete Book II. G. Schirmer.
Maier. Thinking Fingers, Book I. Mills.
Schmitt. Preparatory Exercises for the Piano, Op. 16. G. Schirmer.

Studies and Collections

Allison. Library of Music (Preparatory). Willis.
Anson. Music by McDowell. Willis.
Bartok. Fifteen Hungarian Peasant Songs. Boosey & Hawkes.
——— Roumanian Folk Dances. Boosey & Hawkes.
Czerny. Liebling. Selected Czerny Studies, Book II. Presser.
Gillock. Lyric Preludes in Romantic Style. Willis.
Scionti. Road to Artistry Vol. 6 and 7. Carl Fischer.

Harmony

Schaum. Harmony Book II. Belwin.

Theory

McIntosh. Theory Book II. J. Fisher.
Gehrkens. The Fundamentals of Music. Ditson.

THIRD YEAR HIGH SCHOOL (Eleventh Grade)

Attainments:

Keyboard Theory and Ear Training

Scales: All major and harmonic minor scales, four octaves, hands together, in sixteenth note rhythm, parallel motion; all natural and melodic minors, one octave, hands together

Chords: Add Dominant seventh and Diminished seventh chords in inversions

Cadences: I IV I V7 I in all positions

Arpeggios: All major and minor chords, in all positions

Ear Training: Recognition of cadence I IV I,
I V I, I V7 I

Transposition: Any third grade piece in any key

Sight Reading: Music at third grade level

Modulation: Move from I - V - V7 to V7 I of
related key

Written Theory and History

Write key signatures of at least six major and six
minor scales

Write: I, IV, V, V7 chords in at least six major
keys and six minor keys

Write the above chords in all inversions and
mark properly

Define: homophonic, polyphonic, polytonality,
atonal, diatonic, scherzando, piu animato, soste-
nuto, voce, sempre, quasi, pesante

Short written report on a minimum of two com-
posers—biography, style, major works

Skills, Understandings and Attitudes

The student should be taught:

- to deepen and broaden previous musical
learnings
- to develop self-expression in playing
- to grow in reading concepts — phrase
sensing, design, anticipation, etc.
- to learn to analyze rhythm, melody, har-
mony and form in the music literature
studied
- to exhibit an extensive knowledge of mu-
sical terms
- to understand the principles of transpo-
sition and modulation
- to continue to encourage creativity
through improvisation on hymns or folk
songs and by composing an accompani-
ment to a given melody or folk tune

- to develop an artistic pedal technique
- to demonstrate a willingness to accept responsibility in musical activities of school and community

Other

Play from memory:

One Bach, Two Part Invention

One movement from a sonata

One composition by a romantic composer

One composition by a modern composer

Play in a minimum of one recital

Play in an ensemble

Study from three or four technic and study books

Continue development of music library

Suggested Materials for Third Year Students:

Below is a representative and authoritative listing of materials from which each year's work may be selected. Each teacher exercises a choice in the materials used. If she prefers other materials not listed, those chosen must be of the same standard, content and scope.

Technic

Barth. Technic Book III. J. Fisher.

Clark. Piano Technique. Summy-Birchard.

Conus. Fundamentals of Piano Technique, Book III. Summy-Birchard.

Hanon. Virtuoso Pianist: 60 Exercises Complete Book II. G. Schirmer.

Maier. Thinking Fingers Book II. Mills.

Studies and Collections

Allison. Library of Music. Willis.

Beethoven. German Dances. G. Schirmer.

Czerny. School of Velocity op. 299. G. Schirmer.

Grieg. Choice of "Lyrical Pieces". Peters.

Haller. Studies op. 46. G. Schirmer.

MacDowell. 12 Etudes for the Development of Technique and Style, op. 39. Boston.

Maier. Schubert Waltzes. J. Fisher.

Mirovitch. Introduction to the Romantics. G. Schirmer.

Newman. Chopin Collection. Summy-Birchard.

Sciolti. Road to Piano Artistry. Vol. 8. Carl Fischer.

Theory

Cooke, James Francis. Standard History of Music. A First History For Students at all Ages. Philadelphia: Theodore Presser Co., 1925.

McIntosh. Theory and Musicianship, Book III. J Fisher.

Oren. Students Harmony Book, Part I. Summy-Birchard.

FOURTH YEAR HIGH SCHOOL (Twelfth Grade)

Attainments:

Keyboard Theory and Ear Training

Scales: All major and harmonic minor—four octaves—parallel motion. Natural and melodic minors—two octaves—parallel motion. All major and harmonic minors—two octaves—contrary motion.

Chords: All chords and inversions

Cadences: Authentic and plagal cadences

Arpeggios: Add dominant seventh and diminished seventh—four octaves

Ear Training: Recognition of major, minor, diminished, augmented triads. I - II - V7 - I cadence

Transposition: Third grade piece to one key

Sight Reading: Music at third grade level

Modulation: Modulate to keys which are not closely related

Written Theory and History

Write and play all the commonly used chords in all keys

Write inversions of all commonly used chords in any key

Write signs for embellishments and play

Short written report on a minimum of two composers—biography, style, major works

Skills, Understandings and Attitudes

The student should be taught:

- to continue to grow in previously learned skills, understandings and attitudes
- to demonstrate artistic playing
- to demonstrate poise and self-confidence
- to display deep personal enjoyment, self-discipline and self-expression in playing
- to be able to accompany well
- to exhibit interest in other fields of music—literature and performance
- to desire to continue music study
- to continue in community musical activities after high school graduation
- to gain more confidence in ability to improvise and play accompaniments to tunes
- to show interest in composition

Other

Play from memory:

One Bach composition

One complete sonata

One composition by a contemporary composer, preferably American

Give a senior recital alone or in part

Play in an ensemble

Continue to build a music library

Suggested Materials for Fourth Year Students

Below is a representative and authoritative listing of materials from which each year's work may be selected. Each teacher exercises a choice in the materials used. If she prefers other materials not listed, those chosen must be of the same standard, content and scope.

Technic

Conus. Fundamental of Piano Technique, Book II. Summy-Birchard.
Clark. Piano Technique. Summy-Birchard.
Hanon. Virtuoso Pianist: 60 Exercises Complete Book II. G. Schirmer.
Maier. Thinking Fingers Book II. Mills.

Studies and Collections

Allison. Library of Music. Willis.
Chopin. Newman. Chopin Collection. Summy-Birchard.
Czerny. School of Velocity op. 299. G. Schirmer.
——— Op. 740. G. Schirmer.
Gershwin. Preludes. Harms, Inc.
Scionti. Road to Piano Artistry Vol. 9. Carl Fischer.
Sonatas: Beethoven, Mozart, Haydn. Any standard edition.

Theory

Oren. Students Harmony Book, Part II. Summy-Birchard.
Holmberg, Fredrik, Giard, Charles F. and Macklin, Charles B. Elementary Theory of Music. Oklahoma City: Harlow Publishing Corp., 1950

CLASS PIANO

Class piano instruction has become a new trend in instrumental teaching. Many private piano instructors have begun to organize classes for beginning or less advanced students in this way and are finding them very successful. With the increasing interest in piano study the pupil load has become so great that nearly every teacher has a waiting list. This method may prove to be a means of providing an opportunity for more students to learn to play.

Ensemble playing can provide motivation and stimulation so that pupils want to practice and develop pianistic ability and musicianship. However, at a more advanced stage it might be advantageous to a student to take one private and one class lesson per week. A sensitive teacher would know when more progress could be made by individual instruction. Some students may never attain sufficient pianistic skill to warrant moving out of group lessons.

In upper elementary and junior high school some schools are organizing exploratory classes in class piano and/or organ. (Adult classes are being organized in night school.) These experiences can develop basic fundamentals of piano playing. Instructors should be piano specialists trained in class piano techniques and materials. They should acquire knowledge of the teaching techniques and materials required to provide correct instruction in this type of situation. Necessary facilities and equipment are imperative to the implementation of this method. Many books on the development of class lessons are written and these along with help from experienced class piano teachers (where possible) can guide teachers in setting up a program.

Whether the piano teacher is organizing classes privately or in a school, the same basic qualifications will be necessary. Teachers should be skilled in classroom management, knowledgeable in child psychology and children's learning patterns, and capable of developing, through a good class piano method, lesson plans that will be sequential and challenging.

One other factor in successful class piano teaching is the establishment of good rapport with parents as well as students.

Since a study of piano affords an excellent background and foundation for all forms of musical participation, music educators are realizing that classroom instruction can provide opportunity for all students to have some keyboard experience. There is a growing belief that this can be incorporated in elementary school music classes and result in an extension and enrichment of music learnings. Textbooks are including material on the piano as a regular activity of the music program. Music specialists and classroom teachers use this keyboard approach as a means of teaching pitch and rhythm and arousing interest in music reading. It may also awaken a desire for further piano study.

Suggested Materials for Class Piano

Below are listed several method series for class piano instruction. The teacher should carefully select the method most suited to her liking and develop plans for each class. Much thoughtful and minute planning will result in better instruction and consequently, more pupil growth.

Bartok, Bela. *Mikrokosmos*. Oceanside, New York: Boosey and Hawkes, Inc.
Burrows, Raymond and Ahearn, Ella Mason. *The Young Explorer at the Piano & Young America at the Piano*. Cincinnati, Ohio: Willis Music Company.
Clark, Frances. *The Frances Clark Series*. Evanston, Illinois: Summy-Birchard.
Duckworth, Guy. *Keyboard Discoverer*. Evanston, Illinois: M - F Company.
Frisch, Faye Templeton. *The Play Way to Music*. New York: Heritage Music Publications, Inc.

Handbook for Teaching Class Piano. Music Educators National Conference. 1201 Sixteenth N.W., Washington, D. C. 1

Kern, Alice M. *Harmonization-Transposition at the Keyboard*. Evanston, Illinois: Summy-Birchard Co., 1963.

Mehr, Norman. *Group Piano Teaching*. Evanston, Illinois: Summy-Birchard Co., 1966.

The Oxford Piano Course. New York: Oxford University Press.

Pace, Robert. *The Robert Pace Series*. Books I through V. (Music for Piano and Skills and Drills.) Boston: Lee Roberts Publishing Company—agents for G. Schirmer.

Sur, William R. *Keyboard Experience and Piano Class Instruction*. Washington, D.C.: Music Educators National Conference, 1957.

Note: In addition to the above mentioned methods series there are many other piano course books used in private instruction that could be incorporated very successfully with class lessons.

COLLECTIONS OF PIANO MUSIC (PARTIAL LISTING)

59 Piano Pieces You Like to Play. G. Schirmer (grade 3½ to 7)

Famous Piano Solos. Remick Music Company. "Music for Everyone" No. 1 (grade 3 to 6)

Selected Piano Music. Amsco Music Company. "Everybody's Favorite Series" No. 22.

Bach, Beethoven, Brahms for Piano. Amsco Music Company. "Everybody's Favorite Series" No. 9.

Successful Piano Solos. G. Schirmer Company. (grade 3 to 6)

Recital Pieces. Book 2. Summy-Birchard Company. (grade 3 to 5)

My Favorite Program Album. Carl Fischer Company. (grade 3½ to 7)

The International Library of Music. The University Society. (a set of 15 volumes from grades one through seven)

The Scribner Radio Music Library. C. Scribner's Sons, 1931. 8 volumes

EVALUATION OF THE PIANO PROGRAM

The following questions may be used as criteria upon which to evaluate the piano student's growth in musical understanding, performance and philosophy:

Student Growth

Does the student demonstrate musical achievement through artistic performance of quality piano literature?

Does the student show improvement in technical facility?

Does the student show improvement in rhythmic precision, tone accuracy, correct phrasing, musical interpretation, style and concept of beautiful tone?

Does the student evidence interest in other fields of musical literature and performance?

Does the student participate in school and community musical activities?

Does the student evidence interest in obtaining knowledge of music history, biography of composers and various types of literature?

Is the student a discriminating listener?

Does the student display self-expression in his playing?

Has the student improved in sight reading, memorization, improvisation, creative ability?

Has the student grown in self-confidence and poise?

Does the student show interest in accompanying?

Is there evidence of maturity in the student's attitude toward practice and music instruction?

Does the student exhibit joy in playing?

Does the student exhibit desire in achieving and pleasure in accomplishment?

Teacher Growth

Does the teacher evidence a professional spirit by joining and participating in a professional musical organization?

Does the teacher attend workshops, clinics and continue formal study?

Does the teacher inform students of local musical concerts and activities and encourage their attendance?

Does the teacher permit the student to discover for himself or is he told everything?

Does the teacher offer honest encouragement and fair appraisal so that the student leaves each lesson with a feeling of accomplishment?

Does the teacher make use of professional materials, books, etc. and keep abreast of new trends and techniques?

Does the teacher stimulate the student to want to learn music and improve in playing?

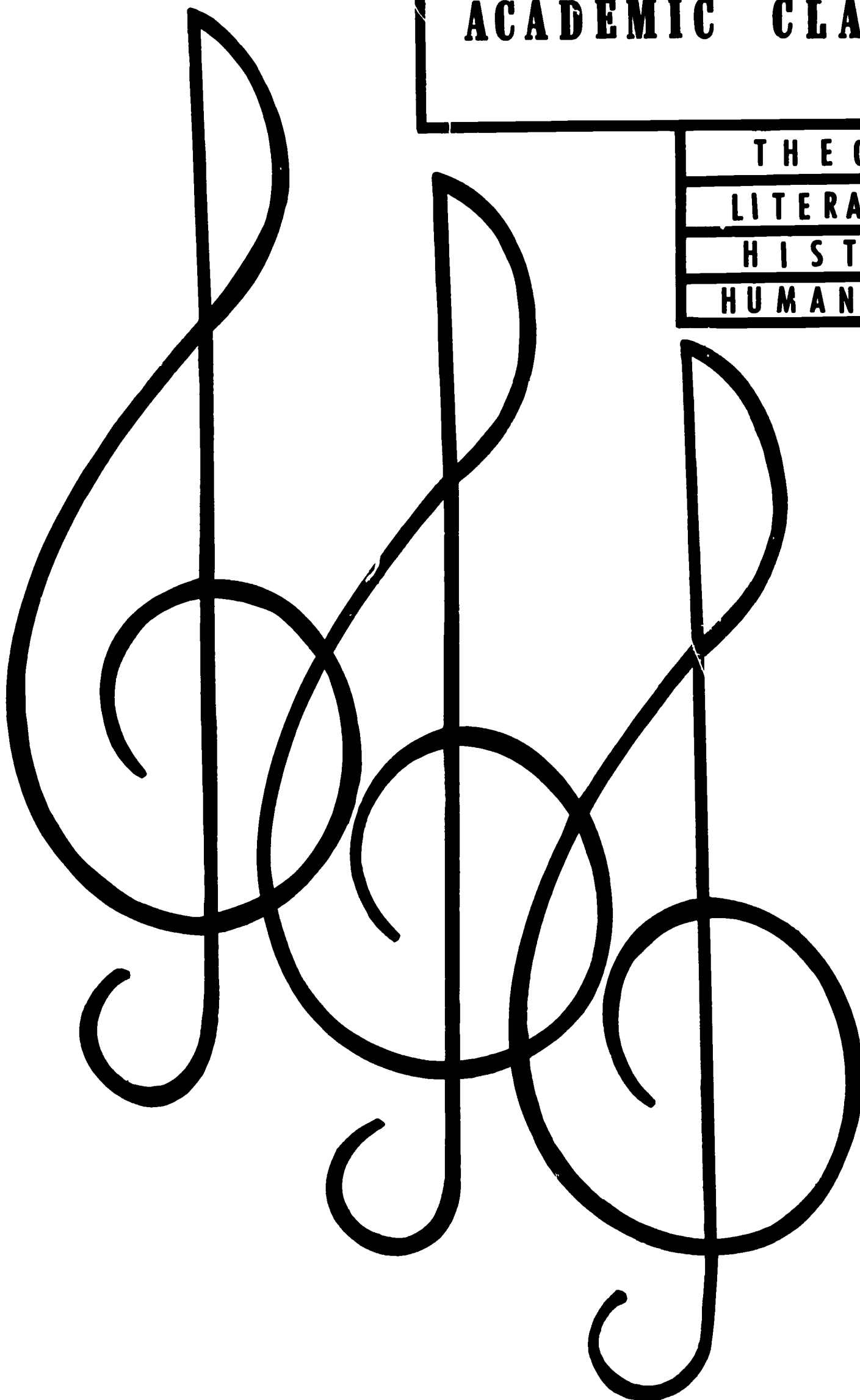
ACADEMIC CLASSES

THEORY

LITERATURE

HISTORY

HUMANITIES



MUSIC THEORY AND HARMONY

The secondary school music program should be broad enough to include academic courses such as theory and harmony and history for those students interested in college music study or for those who have the desire, talent and aptitude for additional study. Certainly college bound music students need an academic course along with performance experiences in both instrumental and vocal music.

It is recommended that only students possessing sufficient background be allowed to enrol. The class will be too technical and difficult without some musical experiences and mental maturity. This will be an elective course open to 11th and 12th grade students meeting the prerequisite of training and aptitude.

Although laboratory or performing classes should include theoretical and historical aspects of the literature studied, a music theory course would afford concentration in the analysis and mechanics of notation and composition.

Objectives of the Theory and Harmony Class

Keeping in mind the general objectives of music education, the theory class should include the following specific objectives:

- To extend knowledge of the structure of music.
- To develop ability to analyze music.
- To encourage and promote composition.
- To develop respect for the science of music.
- To develop appreciation for composers and their respective styles.
- To aid in music reading.
- To develop sight-singing and keyboard harmony.
- To give balance in the music curriculum for serious students.

Organization and Administration

The recommended class size should be 10 to 20 students, thus providing for economical use of the teacher's time. Schools might consider offering theory on alternating years, thereby taking care of sufficient class participants and scheduling problems. Classes desiring full credit shall be scheduled within the regular school day.

Credit

The class in theory and harmony must meet five periods per week for a year to receive full academic credit. Those meeting less than five periods shall receive proportionately reduced credit.

Credit is granted when the class is based on *written* course of study (may follow the textbook as a guide) which requires outside preparation, recitation and examination.

Facilities, Space and Equipment

This class can meet in an average size classroom which has chalkboard, piano, record player, tape recorder, staff liner and other needed equipment available. Chairs should have desk arms. The chalkboard might have permanent staff lines.

Content

In order for understanding of the structure of music to be effectively taught there should be developed a written course of study based on sound objectives which would permit growth in the proper sequence and order.

Included in the content of such a course would be:

notation: staff, clefs, notes, rests, time and key signatures, etc.

structure of the elements of melody, rhythm and harmony

scales: major and minor

keys: development of a "key center" concept, primary chords, construction and progressions

Procedures for teaching these concepts and factual knowledge should include:

sight singing

keyboard harmony

melodic, rhythmic and harmonic dictation

aural and *visual* analysis of the structure of music

composing and arranging

discussions related to some aspect

research

listening to examples of styles, etc.

The teacher of the theory class might desire to include much history that would be pertinent to any phase or style. Certainly students need to hear music representative of various forms and styles for aural recognition and analysis.

Instructional Materials

Based upon the course of study a textbook should be selected that would be in keeping with objectives desired and with the ability of students. It might be more feasible to use many reference books on theory and give the students a teacher-prepared course outline. Whatever the plan, each class period must result in sequential experiences that will meet the purposes of that day's lesson. This class should be on a par with other academic subjects and the class should be conducted so as to match the work expected in other areas.

Programmed learning materials would prove very useful in this class.

TEXTBOOKS AND SUPPLEMENTARY MATERIALS (PARTIAL LISTING)

- Bauman, Alvin and Walton, Charles W. *Elementary Musicianship*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962.
- Coye, Nina B. *General Music Theory and Practical Dictionary*. Westbury, L. I., New York: Pro Art Publications, 1957.
- Dallin, Leon. *Foundations in Music Theory*. Belmont, California: Wadsworth Publishing Company, Inc., 1962.
- Darazs, Arpad and Jay, Stephen. *Sight and Sound*. Oceanside, New York: Boosey and Hawkes, Inc., 1965.
- Harder, Paul. *Fundamentals of Music Reading*. New York: Mills Music, Inc., 1954.
- Holmberg, Fredrik, Giard, Charles F. and Macklin, Charles B. *Elementary Theory of Music*. Oklahoma City: Harlow Publishing Corporation, 1950.
- Howell, Clay Draughton. *Elementary Theory of Music for High Schools*. Dallas: Banks, Upshaw and Co., 1958.
- Jones, Archie and Barnard, Floyd P. *Introduction to Musical Knowledge*. Minneapolis: Paul A. Schmitt Music Company, 1948.
- Kanzell, Maxwell. *How to Read Music*. New York: Carl Fischer, Inc., 1944.
- Laycock, Harold W. and Nordgram, Quentin R. *First Year Music Theory*. New York: Appleton-Century-Crofts, Inc., 1956.
- Lee, William F. *Music Theory Dictionary*. London, England: Charles Educational Music and Books, 1966.
- Lowry, Margaret. *The Keyboard Approach to Harmony*. New York: Holt, Rinehart and Winston, 1949.
- Murphy, Howard A. *Form in Music for the Listener*. Camden, New Jersey: R.C.A. Manufacturing Co., 1948.
- Murphy, Howard A. and Park, John F. *Music Fundamentals*. San Francisco: Chandler Publishing Company, 1962.
- Pace, Robert. *Music Essentials for Classroom Teachers*. San Francisco: Wadsworth Publishing Company, Inc., 1961.

EVALUATION

Evaluation of growth may be ascertained by written test, aural testing and by classroom discussion.

Has the student

become increasingly adept in analyzing music heard, sung, played and written?

learned to recognize patterns, chords?

grown more able to compose, transpose, arrange?

gained an insight in and respect for theoretical aspects of music?

acquired a working knowledge of vocabulary, musical symbols and terminology needed for the understanding and interpretation of music?

Has the teacher

prepared the daily lesson with definite purpose in mind?

done research for appropriate examples of music to be analyzed?

presented the course in logical sequence?

evaluated individual progress?

encouraged creativity in music writing?

MUSIC HISTORY AND LITERATURE

A music history and literature course in high school would be a survey course on a limited scale. Certainly students in laboratory and General Music classes or through printed study will have acquired some knowledge of music history as related to music performed. This course should afford opportunity for the student to use his terminology along with skills in music, the ideas which generated it, and how those ideas were converted to tonal art.

Whether the course syllabus is organized chronologically or topically, much representative music must be heard, played or sung. An analysis of the music must include not only the structural and technical aspects, but the feeling engendered by such music.

Credit

This class might be scheduled for one semester with theory being scheduled for the other semester.

Full credit should be received for regular daily class and where well-defined goals listed in a *written* syllabus are developed through required outside preparation, recitation and periodic examination.

Instructional Materials

Whether a textbook or teacher-composed materials are used, instruction must follow logical sequence.

In the General Music bibliography will be found some books on history and literature. Others might be:

Holmberg, Fredrik, Giard, Charles F. and Macklin, Charles B. *Elementary Theory of Music*. Oklahoma City: Harlow Publishing Corp., 1950.

McGehee, Thomasine C. and Nelson, Alice D. *People and Music*. Boston: Allyn and Bacon, Inc., 1963.

Pauly, Reinhard G. *Music in the Classic Period*. Englewood Cliffs, N. J.: Prentice-Hall, 1965.

Sachs, Curt. *Our Musical Heritage*. Englewood Cliffs, N. J.: Prentice-Hall, 1948.

Seay, Albert. *Music in the Medieval World*. Englewood Cliffs, N. J.: Prentice-Hall, 1965.

THE HUMANITIES

A recent trend in education is the emphasis that is being placed on the humanities. There is much discussion as to its definition and interpretation. There is discussion as to scheduling, whether it should be incorporated as a part of instruction in music, art, literature, history or whether it should be a class of its own, whether it should meet weekly or daily, etc. There is much discussion as to who should teach it, whether a teaching team or a single teacher and what the training and experience should be. Many are the questions that will need solutions prior to the including of a humanities course in the curriculum. However, since many music instructors, especially in General Music Classes, tend to enrich and broaden musical concepts by integrating the same concepts expressed in other art forms it was felt that some statement regarding the importance of the humanities should be placed in this *State Bulletin*.

Schools wishing to broaden the curriculum with emphasis in a humanities study would have to decide upon a definition or interpretation and just what subjects it would embrace. Certainly all would be in accord that any study should bring in focus a knowledge of man's creative contributions to mankind, how these affected society past and present, how all disciplines are related, and how such an approach would help youth understand creative expression as related to his values in life.

Until there could be a thorough and comprehensive study made to determine what a humanities course should encompass, perhaps a school interested in deepening the students esthetic, creative responses and understandings might include this approach in one of the already scheduled disciplines—literature, music, art. A wealth of resources in instructional and reference materials would be needed. Students must have direct contact with great creative works to provoke emotional and intellectual response. Through analysis they should become more able to understand the feelings of man and how he interacts with others. Also, students should build broad understandings upon which to base future esthetic judgments.

Teachers incorporating the humanities approach in their subject areas would need to have a degree of competency in one or more disciplines and to cooperate with teachers in other fields for suggested materials and helps.

In various bibliographies in this bulletin and especially in the General Music bibliography, will be found books that would give help in developing a course syllabus and in suggesting reference materials and representative works in the fine arts field.

Other suggestions are:

Art reproductions:

Artex Prints (Westport, Conn.)

Phaidon Press series of prominent artists

Teaching Portfolios of the New York Museum of Art

UNESCO World Art Series of painting reproductions (N. Y. Graphic Society)

Cannon, Beekman, C., Alvin H. Johnson and William G. Waite. *The Art of Music*. New York: Thomas Y. Crowell Co., 1960.

Davidson, Archibald T., and Willi Apel. *Historical Anthology of Music*. Vols. I and II. Cambridge, Mass.: Harvard University Press, 1950.

Dunkel, Harold Baker. *General Education in the Humanities*. Washington: The American Council on Education, 1947.

Ellinwood, Leonard. *The History of American Church Music*. New York: Morehouse-Gorham, 1953.

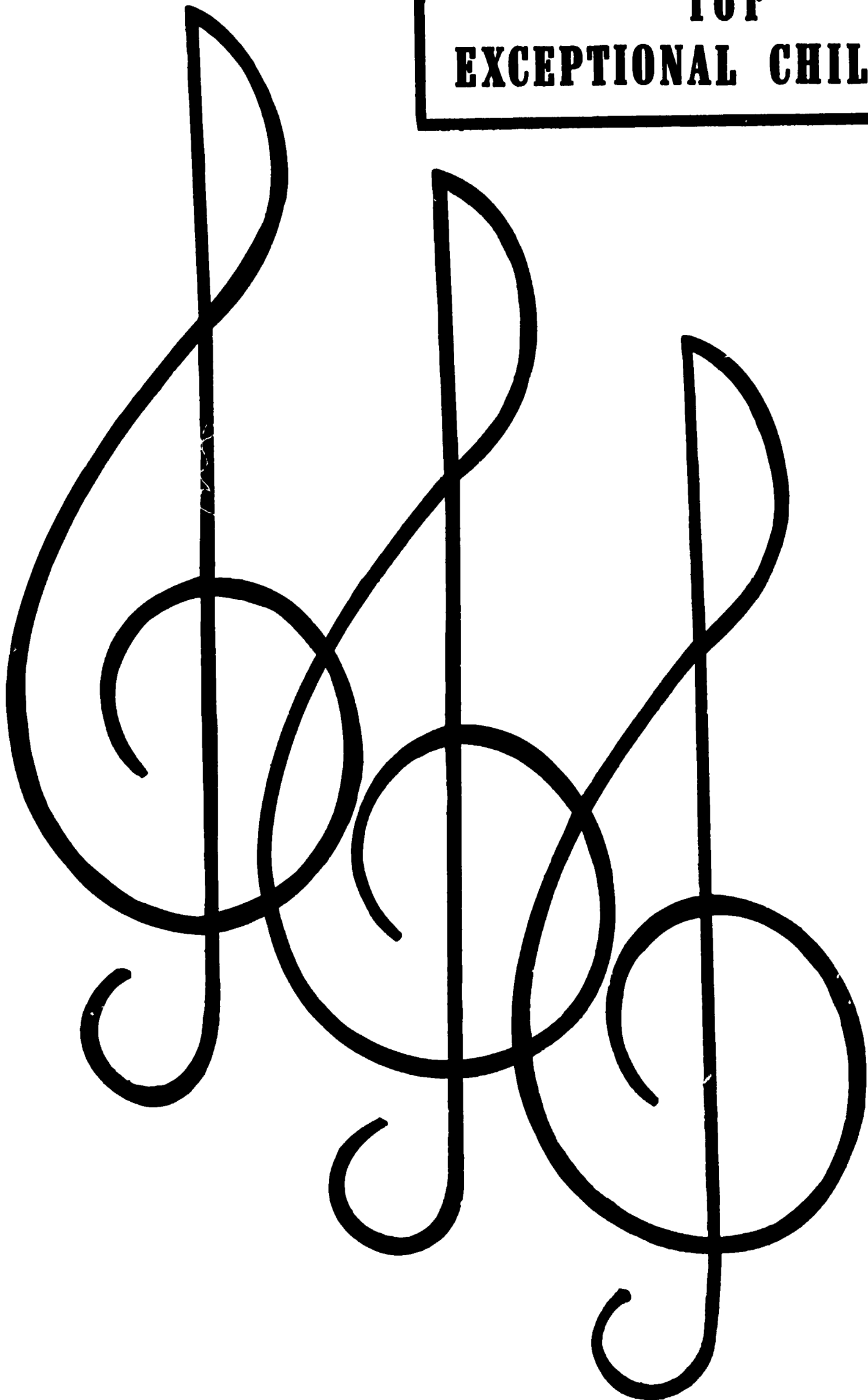
Fleming, William. *Arts and Ideas*. New York: Henry Holt & Co., 1955.

McGinnis, Donald J., and George Howerton, eds. *Literature As A Fine Art*. Evanston, Illinois: Row Peterson and Co., 1959.

Myers, Bernard S. *Understanding the Arts*. New York: Henry Holt & Co., 1958.

Northrop, F.S.C. *Logic of the Sciences and Humanities*. Cleveland, Ohio: Meridian.

MUSIC
for
EXCEPTIONAL CHILDREN



168/169

MUSIC FOR THE EXCEPTIONAL STUDENT

Educationally speaking, the exceptional student usually is the term used to refer to a student who because of physical, mental or emotional conditions is unable to do the work of a regular student or must have special adjustments in the regular school program in order to have his educational needs met satisfactorily. Included in this definition would be:

the physically handicapped (aurally, visually, orthopedically)

the mentally retarded

the speech impaired

the academically talented and musically gifted

Children in the first three categories, in spite of severe physical and/or mental limitations may exhibit music talent and may greatly enjoy participation in musical activities. Many in the last group will show special aptitude for music and will need additional opportunity for development. Those unusually bright but not necessarily musically talented will probably respond well to the study of music history and its effect on society past and present.

Since a music program encompasses *all* children there must be provision for these with special needs and problems. Music instruction must adapt to these particular needs in class groupings, teaching techniques, materials and kinds of activities so that the learners may have successful learning experiences.

It is essential that close cooperation exists between the special education teacher and the music specialist.

Music instruction may be given to a special class of exceptional children in four ways:

in their own classroom

in a regular class of their chronological age

in a class using musical activities that fit their level of growth

in the special education class where students from regular classes are brought to help teach rhythmic games, dances, etc.

Each school should decide upon the best course or combinations of courses to follow. Most atypical children need and delight in some participation in musical activities with typical children.

THE HANDICAPPED STUDENT

Objectives of the music program for the handicapped

Handicapped children have the same basic needs as normal children. In fact, in some respects their need for music is even greater than typical children. For instance, they may desperately need the emotional outlet that music can give.

Special objectives that pertain significantly to the handicapped are:

- To enjoy participation in music at their level
- To offer opportunity for self-expression and for the development of esthetic ideas and attitudes
- To help him to acquire more adequate preparation for making life adjustments in terms of his individual abilities and limitations
- To provide a therapeutic aid and educational device to inner resources
- To develop coordination of mind and body
- To give relaxation
- To develop the feeling of belonging and being a part of a group
- To give a feeling of accomplishment and success
- To give opportunity for expressing attitudes and moods

The mentally retarded children will have about the same musical interests as other children of their chronological age but will not have the same ability level to reproduce music.

It is imperative for teachers to remember that atypical students must enjoy their musical experiences and have a feeling of achieving, even if limited. Musical activities must be planned and developed for enjoyment and *not perfection*. As far as it is possible, students must grasp learnings and acquire skills so that they can grow in musical knowledge but primary emphasis is given to helping them develop individually and according to talent, needs and abilities. Musical interest and enjoyment can give them a worthy and pleasurable activity for leisure time.

Types of musical experiences for the handicapped

Appropriate musical activities include:

Rhythmic activities varying according to type of handicap

rhythmic movement (ranging from large body movements to simple folk dances, singing games, action songs)

playing rhythm instruments

sensing beat and rhythmic movement through reverberations on the floor (with feet) and by placing hands on drum, piano, etc. (for hearing handicapped)

chanting of singing games, folk dances

creating rhythmic accompaniment for folk games, dances, songs

using puppets in rhythmic movements and actions.

square dancing through the use of wheel chairs.

Singing activities varying according to type of handicap

singing experiences emphasizing diction, tone quality, phrasing for breath conservation

singing conversation songs for listening to and repeating correct sounds—and for social aspects

singing songs learned by Braille or rote to give enjoyment and social participation

singing interesting songs to build a repertoire for leisure time

singing songs chosen for appropriateness to needs and problems

singing a solo or in small ensemble to give outlet for singing talent or developed harmonic ability

singing with a performing group of normal children

Listening activities varying according to type of handicap

listening to a wide variety of music:

song stories

program music

music for resting or relaxation

music to supply vicarious musical activities and experiences

music for developing musical learnings:

orchestral instruments, rhythmic accent, melodic direction, etc.

listening for development of habits and skills for use in leisure time

listening for developing an appreciation for many kinds of music

listening to learn the use of musical language as a means of communicating with others

listening to music correlated with other subjects

listening to radio, tv and films, etc.

Playing activities varying according to type of handicap

playing melodies and accompaniments on a variety of instruments such as bells, piano, autoharp, song flutes, percussion

playing instruments to develop ability to play "by ear"
using instruments to develop rhythm patterns

Creative experiences

devising accompaniments for songs and dances

dramatizing a song

using puppets to dramatize musical experiences

giving a musical program to demonstrate musical learnings

drawing, finger painting, making up words to dramatize musical learnings

composing tunes and fitting words to tunes

composing a descant—instrumental or vocal

making music instruments, puppets

Appreciation and factual knowledge

In addition to learning about musicians and music through the above activities, students may learn through books, films, programmed learning materials, charts, attendance at assemblies, concerts.

The development of music notational recognition and reading should be based on level of ability and need. To recognize kinds of notes or the "up and down" might be the maximum for some but for others the actual reading of a simple phrase would be a vastly exciting potential.

Evaluation

An evaluation of growth in musical learnings, skills, understandings and attitudes can be gained through observing interest, performance, participation, and through testing (written, oral.) By observing the behavior and reaction to and through musical experiences — listening, playing, singing — growth in social adaptation can be gleaned. Enjoyment should be evident.

Instructional materials

Textbooks and supplementary material used in regular classrooms may be adapted for teaching to the handicapped.

Recordings, films, film-strips, books, charts, etc. should be provided in great variety.

Equipment needed:

Classroom instruments

autoharp

piano—where possible

songflutes

melody bells

percussion instruments (maracas, drums, finger cymbals, triangles, etc.)

record player

tape recorder

easel for charts

staff liner

BIBLIOGRAPHY FOR THE HANDICAPPED STUDENT (Partial Listing)

- Betten, Bette and Ardelle Manning. *Basic Music For Retarded Children*. Palo Alto, California: Ardelle Manning Productions, 1966.
- Buchtel, Forrest L. *Melody Fun*. Chicago, Illinois: Lyons Band Instruments
- Carlson, Bernice Wells, and D. R. Ginglend. *Play Activities of the Retarded Child*. Nashville, Tennessee: Abingdon Press, 1960.
- Chapman, Frederick. *Recreation Activities for the Handicapped*. New York: The Ronald Press Company, 1960.
- Cruickshank, William. *The Education of Exceptional Children and Youth*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958.
- Hudson, Margaret. *Methods of Teaching Mentally Retarded Children*. Nashville, Tennessee: George Peabody College for Teachers, March 1958.
- Hunt, Valeria V. *Recreation for the Handicapped*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955.

- Ingram, Christine P. *Education of the Slow Learning Child*. New York: The Ronald Press Company, 1960.
- Jones, Ruth E. *For Speech Sake*. San Francisco, California: Fearon Publishers, 1966.
- Mississippi School Bulletin, Number 152: *A Curriculum Guide for Teaching Exceptional Children, Vol. I - EMR*. Jackson, Mississippi: State Department of Education.
- Mississippi School Bulletin: *A Handbook on the Theory and Practice of Music for Educable Mentally Retarded Children and Youth*. Jackson, Mississippi: State Department of Education (to be published in 1967)
- National Association for Music Therapy, Inc. *Yearbooks*. Lawrence, Kansas: The Allen Press, 1950-1961.
- Rothstein, Jerome H. *Mental Retardation*. New York: Holt, Rinehart and Winston, Inc., 1961.

THE GIFTED STUDENT

The music instructional program must afford opportunity for the exceptionally talented and academically gifted to develop their abilities to the fullest. They must be helped to understand their own capabilities and to accept the responsibilities that such impose on them. These musically and mentally gifted students must be encouraged to develop a sense of responsibility for their giftedness and leadership. Through understanding guidance they must be motivated, challenged, and encouraged to assume their rightful place in society. Great talent demands more of the possessor in service to mankind.

These students often possess inventive and creative abilities that need to be guided so that they use their time wisely either in individual or class study. Being able to accomplish more abstract and complex tasks they must have opportunities to explore ideas in depth. They should be encouraged to do research beyond regular class assignments. Since they can generalize from rules, the gifted students will have greater successes in dealing with abstractions. Above all, they must perceive meaning in delving into depth in these enrichment areas.

Whether or not these students are taught in a regular class, opportunities should be provided for stimulation that comes from working with others of like abilities and from properly motivated individual study. If they are in a regular class they need to progress at their own rate of growth and have freedom to pursue ideas in projects, etc. Their teachers must give them a chance to do critical thinking and self-evaluation. They have the capacity to learn quickly and to retain knowledge learned. Their aptitude for originality should be developed.

The mentally gifted may not always have high musical talents but they are inquisitive about music: its composition, history, place in and effect on society, etc. General music classes would appeal to such students. Research in historical aspects or on a special topic would permit them to develop creative approaches and stimulating answers.

The musically gifted students can develop performing abilities and become leaders in performing organizations. While they need to have opportunities to do solo or small ensemble work, they should develop a sense of responsibility in group work—using their talents for the betterment of the other performers.

Types of musical activities for development of the mentally and musically gifted

development of performing and musical skills beyond average children through experiences in singing, playing instruments, listening, creative rhythmic movement (interpretive dancing, etc.) dramatizing, composing

development in conducting of groups or in leading the singing
 performing as a soloist or accompanist
 writing or composing a song, instrumental piece, musical skit, or
 other creative project
 assisting the music teacher in instructing beginning students or in
 rehearsing students who are having difficulty keeping up with
 the performing organization
 preparation of program notes for a concert
 study of relationship between music and science, the science of sound;
 between music and the other fine arts
 study of the theory of music
 study of the effects of music on the history of peoples and cultures
 study of musical styles, lives of musicians, etc.
 study of instruments
 participation in planning of concerts, programs or projects where
 they can serve on committees or as leaders in the development
 of such activities
 serving as section leaders or officers in a class or organization mak-
 ing bulletin board displays, writing articles for school paper,
 reporting community musical events
 participation in community musical activities

Instructional materials

Whether the mentally and musically gifted students are in-
 structed in an accelerated or in a regular class, the teacher must
 have access to additional instructional materials in order to en-
 courage extra research, practice, etc. There are many books
 that can offer suggestions to music specialists. Along with
 these are listed below some books that would permit gifted stu-
 dents to develop their special interests and talents.

BIBLIOGRAPHY (Partial Listing)

- Abraham, Willard. *Common Sense About Gifted Children*. New York: Harper and
 Brothers, 1958.
 Barzun, Jacques. *Music In American Life*. Garden City, New York: Doubleday and
 Company, 1956.
 Barzun, Jacques. *Pleasures of Music*. New York: Simon and Shuster, 1959.
 Copeland, Aaron. *Music and Imagination*. Cambridge, Mass.: Harvard University Press,
 1952.
 Culver, Charles A. *Musical Acoustics*. Fourth edition. New York McGraw-Hill Book
 Company, 1956.

- Fleming, William and Veinus, Abraham. *Understanding Music; Style, Structure, and History*. New York: Henry Holt and Company, 1958.
- French, Joseph L. *Educating the Gifted*. New York: Henry Holt and Company, 1959.
- Goodenough, Florence L. *Exceptional Children*. New York: Appleton-Century-Crofts, 1956.
- Guiding Today's Children*. Los Angeles, California: California Test Bureau.
- Hartshorn, William and others. *Music for the Academically Talented Student*. Washington, D.C.: N.E.A. and the Music Educators National Conference, 1960.
- Johnson, Harriett. *Your Career in Music*. New York: E. P. Dutton and Company, 1944.
- Loomis, Grace I. *The Education of the Gifted Child with Implications for School Practice*. Eugene: University of Oregon, 1951.
- Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956.
- National Society for the Study of Education. *Education for the Gifted. Fifty-Seventh Yearbook*. Chicago: University of Chicago Press, 1958.
- Rich, Alan. *Careers and Opportunities in Music*. New York: Dutton and Company, Inc., 1964.
- Shertzer, Bruce. *Working with Superior Students*. Chicago, Illinois: Science Research Associates, Inc., 1960.
- Sumption, Merle R. and Luecking, Evelyn M. *Education of the Gifted*. New York: Ronald Press Company, 1960.
- Thomson, Virgil. *The Art of Judging Music*. New York: Alfred A. Knopf, 1948.

CREDIT FOR MUSIC INSTRUCTION IN HIGH SCHOOL

In the *Standards of Mississippi Accrediting Commission Bulletin*, which are optional now and mandatory in 1970, the granting of high school credit in music instruction is given as follows:

AREA	SUBJECT	CODE	YEAR*	CREDIT ALLOWED		
				One Sem.	Two Sem.	Maximum Gr. 9-12
Fine Arts**						
	Art	3203-04-05-06	1,2,3,4,		1½	2
	Band	4203-04-05-06	1,2,3,4		1½	2
	Choral					
	Music	4303-04-05-06	1,2,3,4		1½	2
	General					
	Music	4103-04	1,2,3,4		1½	1
	Orchestra	4209-10-11-12	1,2,3,4		1½	2
	Piano	4106	1,2,3,4		1½	2
	Theory and					
	Harmony	4105	4		1½	1

*Suggested placement

**One-fourth unit may be granted for classes which meet on alternate days or half of the required time for a regular course. (Credit for private instrumental study under a certified teacher may be earned at the rate of one-half unit per year based on one hour of individual instruction and six hours practice per week.)

Minimum requirements in curriculum for state accreditation lists music as one of the subjects that may be offered. (1965 printing of 1970 *Standards Bulletin*, page 27, III, 1 b.)

Under Class A Requirements, page 28 is found

"A school seeking A classification shall, in addition to meeting all minimum requirements, provide the following curricular opportunities on an organized basis: business education, home economics, vocational training for boys, health and physical education, music and/or art."

"The school shall provide one or more exploratory experiences for grades seven and/or eight from the following: art, industrial arts, dramatics, home economics, foreign language, speech, music, typewriting."

Under Class AA Requirements, page 28 is found

"A school seeking AA classification shall, in addition to meeting all minimum and Class A requirements, provide the follow-

ing curricular opportunities: two units in foreign language, senior-level mathematics (in addition to Algebra I and II and geometry), vocation-type courses for boys in two areas, and group instruction in two areas of fine arts."

"The school shall supply evidence that provisions are made to meet the needs of gifted students."

"The school shall provide two or more exploratory experiences for grades seven and/or eight."

Graduation Credit

While the *Mississippi Standards Bulletin* lists music credit as acceptable toward graduation, local school policy may determine whether it may be included in the 16 units. If a music course is considered a minor subject and credit given, such should be placed on the permanent record of students.

Schools desiring to give students a broad general education which would fit them for living in our society will consider it imperative that instruction in music be offered. The curriculum may include class and/or private instruction and both performance and academic classes.

General Requirements for Class Instruction:

The instruction shall be given by a qualified teacher certified by the State Department of Education.

The objectives, content and materials for the different music courses should be those outlined in other chapters of this Bulletin (Band, Choral, General Music, Orchestra, Piano, Theory.)

There must be provision for sequential musical experiences based on well defined goals and content as outlined in a *course of study*.

There must be provision for periodic evaluation of growth based on stated objectives.

Credit awarded must be based on the study of music literature in ample quantity and of high quality.

In performing classes provision should be made for teaching the theoretical aspects of literature studied.

In academic classes provision must be made for outside assignments — listening, reading and writing—and for periodic examination

Provision must be made to offer experiences that will develop and expand performing and musical skills, expressive powers

and understandings through the performance of carefully selected literature.

An accredited high school shall have special instructional areas and laboratories designed and equipped to meet the needs of the curriculum. The school shall follow the recommendations of the State Department of Education in fulfilling such requirements. (*Bulletin*, page 35.)

General Requirements for Private Instruction in Instrumental Music

(This includes: piano, organ, violin, viola, cello, string bass, oboe, English horn, bassoon, flute, piccolo, clarinet, saxophone, cornet, horn, baritone, trombone, tuba and drums.)

The instruction shall be given by a teacher certified by the State Department of Education.

Credit of one-half unit per year in any of the instruments may be given.

An application blank for credit must be filled out, signed and turned in to the principal not later than two weeks after the opening of school. See Form A.

The pupil shall have had a minimum of two years preliminary study of such grade as to entitle him to begin study for high school credit.

There shall be a minimum of one hour per week of private instruction throughout the school year, which should preferably be two lessons of thirty minutes each.

A minimum of six hours (the pupil shall make a monthly or six-week term report to his teacher, signed by the parent or guardian, showing the amount of daily practice) per week of home practice is required.

Examinations in individual musicianship shall be held as often as examinations in academic subjects are held.

The teacher shall make out and keep on file a monthly or six-week report showing the amount of practice, material covered and the grade made by each pupil, reporting monthly or term average to the principal. See Forms B and C.

From the monthly or term reports, the teacher must make each semester a report of material covered, and the grade earned by each pupil. The principal shall copy this report into the permanent record of the student.

A suggested course of study for piano is given in the Piano section of this *Bulletin*. The individual instructors in other instruments should organize an integrated plan of study based on standard instruction books.

FORM A. APPLICATION FOR APPLIED MUSIC CREDIT

_____ School _____ Date _____

We, the undersigned, hereby request that _____
pupil
be permitted to study for credit the applied music subject herein
named, subject to the regulations stated by the State Department
of Education. These regulations we have read and hereby accept.

Applied music subject _____

School year beginning _____

Number of years previous study without high school credit _____

Number of years previous study with high school credit _____

Signed _____ Pupil

_____ Parent _____ Teacher

FORM B. APPLIED MUSIC STUDY PRACTICE RECORD CARD

_____ School
Name _____ Subject _____

Term beginning _____ Ending _____

Record minutes of practice each day, have a parent sign it, and
take to your teacher each week when you have your lesson.

Term	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Signature Parent's
1st week							
2nd week							
3rd week							
4th week							
5th week							
6th week							

_____ Semester _____ Year in High School

_____ Teacher _____ Date

FORM C. APPLIED MUSIC STUDY

TEACHER'S REPORT

_____ SCHOOL

Name _____ Subject _____
(pupil)

	Number Lessons	Number of Hours Practice	Grade	Remarks
1st month				
2nd month				
3rd month				
4th month				
5th month				
6th month				
7th month				
8th month				
9th month				

1st Semester grade_____ 2nd Semester grade_____ Yearly grade_____

Teacher_____ Date_____

TESTING

Academic credit requires periodic reporting on pupil progress. Music instructors will need to work out a system of testing and grading that can give a fair picture of the understanding, improvement and achievement of each student. Work or progress standards will have to be set up so that each student can be advised of expected goals. To determine technical knowledge and skill may not be too difficult but the intangibles of music—esthetic response, etc.—cannot be measured on an objective basis alone. Students and parents should be advised that it is difficult to measure some phases of any art subject.

Certainly elements of musical knowledge (theory, history, literature) can be measured but performance to some extent will need to be judged subjectively by the teacher. The evaluation of a student's progress will have to include his attitude and effort as well as musical progress. It is important that each pupil be encouraged to develop his talent to the best of his potential. Students with less talent should not be discouraged but given every opportunity to accomplish and achieve at his level just as the more talented students are given help and encouragement.

Teacher-made tests will be used to help determine progress and to give a basis for periodic grading. Standardized tests are used for a different purpose. They are designed to measure musical aptitude partially, achievement, interest and to predict probable musical development. An aptitude test can assist the teacher in discovering prospective students and encouraging participation. Achievement tests could be given at the end of the school year and could assist the teacher in determining the effectiveness of teaching techniques or of needed areas of development. Interest tests might assist in predicting vocational or avocational aspects.

Test results should not be the only criteria for guiding students into or out of music instruction, whatever the type, or for predicting success or failure in music. Many students rating low on talent might be very interested in learning music for appreciation and knowledge that could be used for enjoyment and enrichment.

Teachers and guidance counselors who make use of standardized tests should be very familiar with them and be able to evaluate their reliability and validity. Before attempting to administer and make use of the results, the teacher should have carefully studied the test to understand its purpose. Companies publishing such tests are glad to give descriptive material which can assist in determining which test is more appropriate for specific needs.

Below is a partial listing of published standardized tests for musical aptitude, achievement and interest.

MUSICAL APTITUDE—PARTIAL LISTING

- Conrad Instrument-Talent Test.** Jacques W. Conrad. For ages 7 and over. Piano and electric metronome essential for administration of test. Mills Music, Inc., 1619 Broadway, New York 19, New York, 1941.
- Drake Musical Aptitude Tests.** Raleigh M. Drake. For ages 8 and over. Science Research Associates, 57 West Grand Avenue, Chicago 10, Illinois, 1957.
- Diagnostic Tests of Achievement in Music.** M. Lela Kotick and T. L. Torgerson. For grades 4-12. California Test Bureau, 5916 Hollywood Boulevard, Los Angeles 28, California, 1950.
- Farnum Music Notation Test.** Stephen E. Farnum. For grades 7-9. Psychological Corporation, 304 East 45th Street, New York 17, New York, 1953.
- Gaston Test of Musicality.** E. Thayer Gaston. For grades 4-12. O'Dell's Instrument Service, 925 Massachusetts Street, Lawrence, Kansas, revised 1958.
- Kwalwasser Music Talent Test.** Jacob Kwalwasser. Two forms: Form B, for grades 4-6; Form A, for older people. Mills Music, Inc., 1619 Broadway, New York 19, New York, 1953.
- Kwalwasser-Dykema Music Test.** Jacob Kwalwasser and Peter Dykema. For grades 4-16 and adults. Carl Fischer, Inc., 56 Cooper Square, New York 3, New York, 1930.
- Musical Aptitude Profile.** Edwin Gordon. For grades 4-12. Houghton-Mifflin Company, New York, 1965.
- Musical Aptitude Test: Series A.** Harvey S. Whistler and Louis P. Thorpe. For grades 4-10. California Test Bureau, 5916 Hollywood Boulevard, Los Angeles 28, California, 1950.
- Pan-American Music Aptitude Test.** For grades 4-8. Pan-American Band Instrument Company. 1105 East Beardsley Avenue, Elkhart, Indiana, 1942.
- Seashore Measures of Musical Talents.** Revised Edition, Carl E. Seashore, Don Lewis, and Joseph G. Saetveit. For grades 4 to adult. Psychological Cooperation, 304 East 45th Street, New York 17, New York, revised 1956.
- Tilson-Gretsch Test of Musical Aptitude.** Lowell M. Tilson. For grades 4-12. Fred M. Gretsch Manufacturing Co., 218 South Wabash Avenue, Chicago, Illinois, 1941.
- Watkins-Farnum Performance Scale.** John G. Watkins and Stephen E. Farnum. A standardized achievement test for all band instruments. Hal Leonard Music, Inc., 64 East Second Street, Winona, Minnesota, 1954.
- Wing Standardized Tests of Musical Intelligence.** H. D. Wing and Cecilia Wing. For ages 10 and over. National Foundation for Education Research in England and Wales, 79 Wimpole Street, London W 1, England, revised 1958.

MUSICAL ACHIEVEMENT—PARTIAL LISTING

- Knuth Achievement Tests in Music.** For grades 7-12. Educational Test Bureau, Educational Publishers, Inc., 3433 Walnut Street, Philadelphia 4, Pennsylvania, 1936.
- Kotick-Torgerson Diagnostic Tests of Achievement in Music.** For grades 4-12. California Test Bureau, 5916 Hollywood Boulevard, Los Angeles, California, 1950.
- Kwalwasser-Ruch Test of Musical Accomplishment.** For grades 4-12. Extension Division, University of Iowa, Iowa City, Iowa, 1924.

Musical Achievement Test. For grades 4-8. Bureau of Publications, Teachers College, Columbia University, New York 27, New York, 1933.

Providence Inventory Test in Music. For grades 4-9. World Book Company, 313 Park Hill Avenue, Yonkers, New York, 1932.

Strouse Music Test. For grades 4-College. Bureau of Educational Measurements, Kansas State Teachers College, Emporia, Kansas, 1937.

MUSICAL ACHIEVEMENT—PARTIAL LISTING

Kuder Preference Record. For grades 7 to college. Vocational Science Research Associates, Inc., 228 South Wabash Avenue, Chicago 4, Ill., rev. 1951.

Remmers-Silance Scale to Measure Attitude Toward Any School Subject. For ages 7-16. Division of Education Reference, Purdue University, Lafayette, Indiana, 1934.

Strong Vocational Interest Blank for Men. For high school-college. Stanford University Press, Stanford, California, 1938.

CERTIFICATION

Under the present certification regulations the following are the requirements for certification in three fields of endorsement: instrumental, vocal and applied.¹

D-6. MUSIC
GRADES 1-12

CERTIFICATE	AUTHORIZATION	TENURE	MINIMUM REQUIREMENTS																				
Class AA	To teach music in grades 1-12 according to endorsement	10 years	<div>1. Hold or qualify to hold a Class A special subject field certificate (music)</div> <div>2. Master's degree which includes a minimum of 15 semester or 24 quarter hours of graduate credit in the area for which Class A special subject (music) certificate is endorsed</div>																				
Class A	To teach music in grades 1-12 according to endorsement	5 years	<div>1. Bachelor's degree from an approved senior college</div> <div>2. General Education listed on page 11</div> <div>3. Professional Education listed for special subject certificates on page 20</div> <div>4. Specialized Education, basic core required of all music teachers:</div> <div><table><tr><td></td><td>Hours</td></tr><tr><td>a. Theory</td><td>Sem. Qtr.</td></tr><tr><td>b. Music History and/or Literature</td><td>12 16</td></tr><tr><td>c. Conducting</td><td>3 4</td></tr><tr><td>d. Piano</td><td>2 3</td></tr><tr><td>e. Instruments</td><td>4 6</td></tr><tr><td>f. Voice</td><td>2 3</td></tr><tr><td>g. Electives chosen from fields listed above</td><td>2 3</td></tr><tr><td>Total</td><td>3 7</td></tr><tr><td></td><td>28 42</td></tr></table></div>		Hours	a. Theory	Sem. Qtr.	b. Music History and/or Literature	12 16	c. Conducting	3 4	d. Piano	2 3	e. Instruments	4 6	f. Voice	2 3	g. Electives chosen from fields listed above	2 3	Total	3 7		28 42
	Hours																						
a. Theory	Sem. Qtr.																						
b. Music History and/or Literature	12 16																						
c. Conducting	3 4																						
d. Piano	2 3																						
e. Instruments	4 6																						
f. Voice	2 3																						
g. Electives chosen from fields listed above	2 3																						
Total	3 7																						
	28 42																						

ALL CREDIT REQUIRED FOR ENDORSEMENTS IN THE DIFFERENT AREAS OF MUSIC MUST BE IN ADDITION TO THE BASIC CORE.

Instrumental Endorsement (Band and/or Orchestra)	Sem. Qtr.
1. Major Instrument	10 16
2. Other Instruments (To include study in brasses, woodwinds, strings, and percussion instruments)	6 8
Total	16 24
Vocal Music Education Endorsement (Public School Music)	
1. Voice	12 16
2. Piano and/or Organ	4 8
Total	16 24

Applied Music Endorsement
Applied Music (Voice, Piano, or any other instrument) 16 24
NOTE: A second endorsement will be granted upon the completion of one-half of the requirements in the second endorsement field.

¹State of Mississippi Regulations for Teacher Certification, *Bulletin 130*, 1966 Revision. Division of Instruction.

D-6. MUSIC
GRADES 1-12
(Continued)

CERTIFICATE	AUTHORIZATION	TENURE	MINIMUM REQUIREMENTS
Class B Music (Not issued to beginning teachers) (See Class B permit - page 37)	To teach music in grades 1-12 according to endorse- ment	3 years	90 semester or 135 quarter hours of credit which includes: 1. General Education: 30 semester or 44 quarter hours from page 11 2. Professional Education: 12 semester or 16 quarter hours from professional education courses required for Class A certificate, page 20 3. Specialized Education: Basic core and all credit required for endorsement(s) for Class A music certificate
Class C Music (Not issued to beginning teachers)	To teach music in grades 1-12 according to endorse- ment	2 years	60 semester or 90 quarter hours of credit which includes: 1. General Education: 20 semester or 30 quarter hours from page 11 2. Professional Education: 9 semester or 12 quarter hours from professional education courses required for Class A certificate, page 20 3. Specialized Education: Basic core and all credit required for endorsement(s) for Class A music certificate

MUSIC FACILITIES

Effective music programs require properly constructed and equipped music rooms which will meet the needs of each phase of music instruction: listening, playing of instruments, singing, rhythmic activities, reading and writing music, lecturing and discussing, watching films or television. Whatever the class there must be ample space and sufficient equipment so as to provide for learning situations.

Before determining the space, equipment and materials for the music department, school administrators, music teachers and community leaders through discussion and counseling must decide the scope of music instruction needed to provide for all students. Present and future needs must be considered and discussed with the architects. Building a physical plant which will afford continuing growth in music requires much planning. Certainly the music instructors should supply valuable information on the needs for effective instruction.

When new school plans are being constructed, music instruction should not be relegated to the auditorium, gymnasium or regular classroom, else effective teaching is hindered. These places are not equipped or acoustically correct for the teaching of music. Music is *sound* and therefore must have special consideration for producing and hearing it.

Instruments and audio equipment must produce quality tones else the purpose is defeated. The building of beautiful tonal concepts demands quality equipment and proper acoustics.

In each section of music instruction (see Band, Choral, etc.) specific considerations have been given which will prove helpful to school administrators and music instructors planning for building or remodeling. However, certain general suggestions are listed below:

Types of space needed for an adequate music department

Rehearsal areas for band, chorus and orchestra

Because of the difference in size of space and equipment needed, where at all possible there should be separate rooms for instrumental and choral groups. The choral room needs 16 sq. feet and instrumental 20 to 25 sq. feet per student. Ceilings should be higher than ordinary class rooms with a minimum height of 14 feet.

Classrooms for general music and theory

The size would be determined by the largest expected class enrollment. Where there is no conflict with other music classes, general music classes could be scheduled in large rehearsal rooms (not auditoriums!).

Music offices

Space for each teacher should be provided. Because of the need for individual counseling among students, teachers need an office. This must be placed where the teacher can see into the rehearsal room and other areas.

Library space

There should be space for sorting of music scores, books, records, etc. These are the instructional materials needed for class work.

Practice rooms

These are needed for individualized study. Some should be large enough to hold an ensemble and possibly a piano. Non-parallel walls produce better acoustics. The rooms should be sound proofed and well ventilated.

Storage space

Some place must be provided for storage of uniforms, robes, instruments and other equipment.

Other Considerations

Location

The proximity to other subject matter areas, to the auditorium, athletic field and driveway should be considered. There is need to consider not only the transmission of sound *from* but *to* and *within* the music department.

Lighting

Greater lighting intensity is required for the reading of music from varying distances and of varying print. To prevent shadows a minimum of fifty foot candle intensity should be well distributed. A well lighted rehearsal room presents an attractive appearance and is more conducive to the producing of artistic and esthetic expression.

Ventilation

Because of excessive exertion instrumental and vocal students require a better system of ventilation than in regular classrooms. This system should insure frequent changes of air and control of temperature.

In order to protect instruments from the damaging effects of excessively high and low humidity, a controlling humidity of 40-50 per cent level is recommended.

Heating systems that permit the transmission of sound to and from other parts of the building are not satisfactory.

Risers

Permanent risers are desirable in choral rooms and in those where large numbers are enrolled in the general music classes — particularly junior high. Choral groups need to practice daily as they will perform publicly.

Because permanent risers restrict the floor space, band rooms may be more satisfactory without them—especially where cost is a factor. Since most bands perform on a level floor, many directors prefer the flat space in rehearsal rooms.

Acoustics

For instrumental rehearsal rooms a reverberation time of approximately 1.2 seconds is recommended; for choral music, a level up to 2 seconds.

Walls and ceilings should have sound absorbing material so as to minimize transmission of sound to other areas and to reduce reflected sound waves.

Water

There should be a supply of water in the area for use for drinking, for cleaning and lubricating instruments.

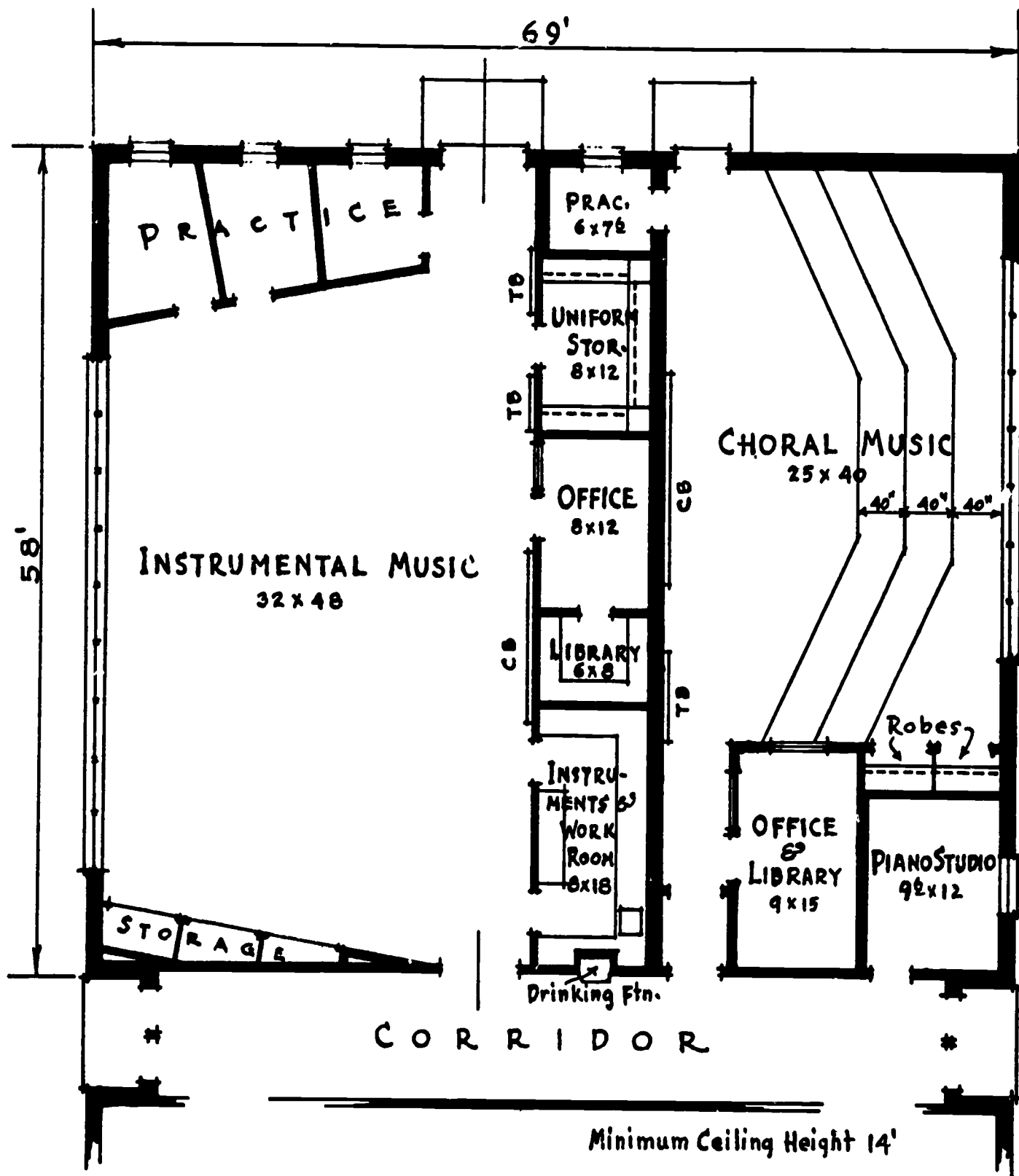
Doors

Kinds and sizes of doors are important to a functional music department. Instrumental rooms require large doors in order to transport instruments easily. Doors should be sound proof and fit snugly. This should be true for all doors—classroom and practice rooms.

BIBLIOGRAPHY

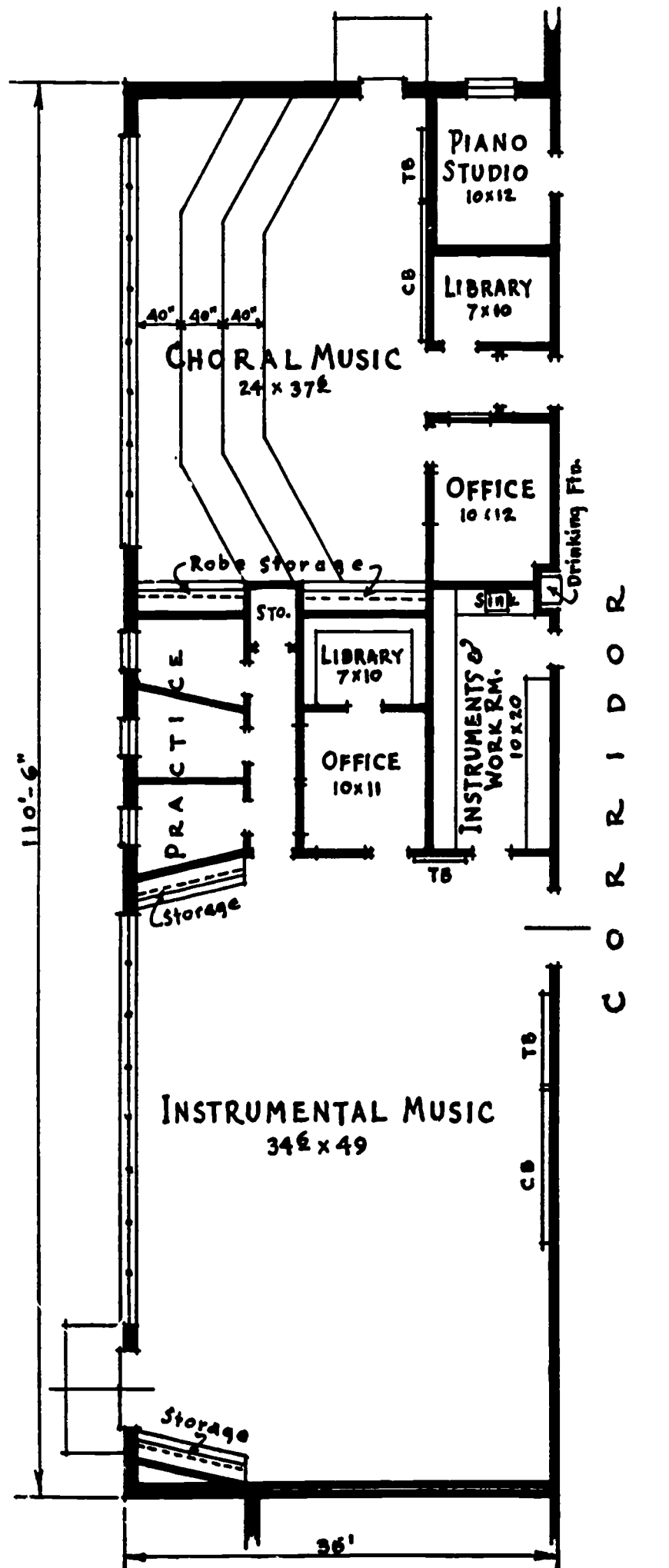
- Beranek, Leo Leroy. *Music, Acoustics, and Architecture*. New York: John Wiley & Sons, Inc., 1962.
- Engelhardt, N. L. Engelhardt, N. L., Jr., Leggett, Stanton. *Planning Elementary School Building*. New York: F. W. Dodge Corp., 1958.
- Lopez, Frank G. *Schools for the New Needs*. New York: F. W. Dodge Corp., 1956.
- Taylor, James L. *The Secondary School Plant An approach for Planning Functional Facilities*. Washington, D. C.: United States Department of Health, Education, and Welfare, 1956.
- Ulrich, Homer, chairman. *Music Buildings, Rooms and Equipment*. Washington, D.C., Music Educators National Conference, 1966.

MUSIC DEPARTMENT



PLAN NO. 1
Scale: 0 5' 10"

MUSIC DEPARTMENT



PLAN NO. 2

Scale: 0 5' 10'

Min. Ceiling Height 14'

MUSIC BUDGET

The music education program should be supported by funds provided in the regular school budget.

In each area of music instruction there have been cited suggestions on needed equipment, instructional materials and facilities. Persons charged with the responsibility of making a budget should consult the various areas for specific needs.

Budget requirements for general music and theory classes will be based on enrollment and scope of course offerings. The amount needed for textbooks, recordings, supplementary books, etc. will not be difficult to determine.

Budget requirements for performing organizations will be more difficult to determine. The following procedure might prove helpful in overall planning:

The budget should be planned for a whole year.

In addition to yearly there should also be long range planning.

Each director of an instrumental and choral group should submit a proposed plan of expenditures for five years. This would show estimated enrollments with number and kinds of instruments needed, amount projected for instructional materials, aids and other equipment, number of robes and/or uniforms needed, amount needed for replacement of instructional equipment and materials.

Other items sometimes included are transportation to educational events, festivals, etc., unexpected or emergency needs and in-service education of instructors.

There should be a regular time and form for submitting the budget.

There should be no student fees charged for participation in organizations or classes except for special uses such as uniforms or for repair and damaged property.

Sometimes parents' groups raise money for an organization. Care should be taken to use such for supplementary needs and not for basic expenditures. This position is expressed in the *Standards for Secondary Schools* under Principles and Standards, A (d):

"All activities commonly classified as extra-class, such as bands, glee clubs, and athletics shall be completely controlled by the administration of the school, or designated personnel. This con-

trol shall include the handling of all finances, including expenditures for capital outlay; the purchase of equipment and supplies; and the employment of and payment of salaries to all personnel connected with the activity."

Students should not be involved in selling projects to finance music instruction. This is in line with the statement of Southern Association of Colleges and Schools, Principle H 3:

"Money raising activities of pupils and teachers should be limited to those that have recognized educational values and should not be used primarily as a means of providing equipment, materials, and services which are ordinarily financed by capital outlay or maintenance and operation funds."

THE SCHOOL LIBRARY AND THE MUSIC PROGRAM

As outlined in the state and regional standards for accreditation, (see Library Standards, Mississippi Accrediting Commission, 1965) the school library must provide a collection of books and other printed materials "selected to meet curriculum and recreational needs and adapted to the reading ability and individual needs of students. —The collection should be well-balanced and systematically selected for wide coverage of subjects, types of materials and variety of content."

Its services to the music program of the school first of all consist of a representative number of books for supporting the formal music program of the school. There should be available music material for independent study, for honors programs, and for the progression of the student through school as an individual rather than part of a fixed group.

The school library can contribute much to the general and music education programs of the school by expanding its services through the acquisition, organization, and maintenance of a library of recordings. With recordings now used in the teaching of history, social studies, language arts, foreign languages, and science, as well as in the teaching of music, the school's collection of recordings is appropriately a part of the school's teaching materials center—the school library. Recordings included in the school library are easily distributed and are readily accessible to students and teachers. Present day libraries have turntables equipped with earphones which make it possible for recordings to be used without disturbing other students or library functions. In addition, other audio-visual materials such as films, filmstrips, slides, and realia should be provided in the school library.

The music classroom collections could be on a short-term or long-term loan basis from the school library. Quality paperback books can be used to supplement the basic collection. Such materials as musical scores for instruction and textbooks could become a permanent part of the classroom.

It is important for the music specialist to be interested in the resources of the library and maintain a cooperative relationship with the school librarian. Selection of the library materials for the school library is a cooperative process with librarian, teachers, administrators and pupils all having a part. No one person alone is equal to the task of choosing materials for all levels of reading ability, maturity, and interests. It is the teacher who knows, or should know, what materials will be most useful in the classroom. It is the teacher who will see that the materials, once made available, are *used* by the students. The music teacher and the librarian, working together, can assure a more adequate, workable collection of books and other printed materials in the music field. Thus, the librarian becomes a more knowledgeable consumer of music, and can support the music program more fully, helping place it

in a position of greater importance in the total school program, with greater numbers of girls and boys receiving the benefits of music education.

What are some of the types of music books which should be found in school libraries?

- Biographies of musicians
- Material on music history and music literature
- Careers in music
- Musical performance
- Music theory
- Music dictionaries
- Encyclopedias
- Stories of opera, operetta, and other musical productions
- Contemporary music, musicians and composers
- American music, musicians and composers
- Mississippi music, musicians and composers
- Materials on musical instruments and instrumental groups, voices and vocal groups
- Folk songs and dances of all countries, ethnic group and/or cultures
- Material on the making, playing and caring for musical instruments
- Music periodicals
- Recreational music materials and books
- Music scores and librettos with their recordings
- Music for special holidays
- Various kinds of displays related to music
- Critiques on musical performances (past and present)
- Bibliographies
- Information on musical activities and programs (local, state, or national)
- Original compositions of students

For suggestions on specific library materials see the bibliographies listed under the various music areas and in the Appendix.

APPENDIX A

PROFESSIONAL MUSIC ORGANIZATIONS

To keep informed of events and trends in the state and nation, the music instructor should become an active member of his professional organizations. These afford in-service clinics, meetings and conferences for his professional growth. Because of the many changes occurring in the field of music education, the music educator must continue to improve his effectiveness as a teacher through growth in musical knowledge, in teaching techniques and in instructional materials.

Based on interests and teaching assignments, music teachers should join and participate in state, regional and national organizations.

Below are listed some of the organizations:

Music Educators National Conference, 1201 Sixteenth St., N.W.,
Washington, D. C. 20036

American Choral Directors Association, Executive Secretary and
Editor, P. O. Box 17736, Tampa, Florida 33612

National Band Association, Al G. Wright, Secretary-Treasurer,
Purdue University, West Lafayette, Indiana 47907

American String Teachers Association, Paul Askegaard, Editor,
Edina Public Schools, Edina, Minn. 55416

National School Orchestra Association (write MENC for information)

Music Teachers National Association, Executive Secretary, 2209
Carew Tower, Cincinnati, Ohio 45202

National Guild of Piano Teachers, Box 1807, Austin, Texas 78767

In Mississippi the state organizations hold workshops on elementary and junior high music, band clinics, choral clinics, piano workshops and help sponsor the annual student festivals.

It is imperative that music instructors join so as to receive information pertaining to these in-service programs and festivals.

Teachers desiring information on the state organizations should contact the offices of the state education associations or the state supervisor of music in the State Department of Education.

APPENDIX B

MUSIC FESTIVALS

There are many music festivals open to high school students each year. Where these are used by the teachers and pupils as a means to the end—development of more artistic musicianship and better playing and singing skills — festivals can be a stimulating and educational part of music instruction. Certainly they can provide motivation and stimulation for both students and teachers. As a culmination and focal point of the year's work, festivals can assist in the evaluation of the growth of the student's musical skills and understandings. When they become *the end* rather than the means to the end music educators should take a critical look at the competition-festivals.

In Mississippi the following organizations sponsor various festivals open to member schools or member teachers:

Magnolia State Activities Association

Although the Magnolia State Association is a relatively new organization participation in the Music Festivals is growing each year. The Choral Festival is held in cooperation with the Choral Division, Mississippi State Music Teachers Association. Schools belonging to the Magnolia State High School Association who desire to participate should contact the Director, 1328 Lynch Street, Jackson, Mississippi.

A Band Festival is sponsored by the Band Division of the Mississippi State Teachers Association. Anyone desiring information should contact the chairman of the Band Division, Mississippi State Music Teachers Association.

Jackson State College each year sponsors a Songfest which is held first on a district basis in order to determine who will enter the annual event scheduled on the campus. The choral instructor of Jackson State College along with a committee from the Choral Division of the Mississippi State Music Teachers Association arranges for the festival activities.

Mississippi High School Activities Association

The Mississippi High School Activities Association, 145 Millsaps Avenue, Jackson, Mississippi in cooperation with the Mississippi Music Educators Association sponsors festivals for band, choral, and piano. Schools belonging to the Association are eligible to participate.

In the choral and piano fields students must participate in one of the eight districts prior to entering the state festival. All bands desiring to participate enter the State Festival. The Orchestra Festival is approved by the Mississippi High School Activities Association but not sponsored. The Orchestra Division, Mississippi Music Educators Association holds this State Festival each year—usually on a college campus.

Any school or music instructor desiring information should contact the Director of Mississippi High School Activities Association, 145 Millsaps Avenue, Jackson. A HANDBOOK of rules and regulations is published each year. Lists of music to be performed are given as well as the calendar of the year's events. For additional information teachers might write the state chairmen of the various divisions of the Mississippi Music Educators Association.

Winners in the piano concerto and sonata are eligible for scholarships and may be given the opportunity to perform with the Jackson Symphony Orchestra.

Mississippi Chapter of Music Teachers National Association

Each fall the Mississippi Chapter of Music Teachers National Association holds auditions for high school students to perform with the Jackson Symphony Orchestra in its Children's Concert scheduled in the spring. Teachers who are members may enter students in different categories.

Mississippi Federation of Music Clubs

The Mississippi Federation of Music Clubs annually sponsors competitive-festivals in many fields of music. Scholarships are given to state winners in some categories. These include three scholarships to Transylvania Music Camp, Mississippi Southern Band Camp, Mississippi State Music Camp and Gulfshore Choral Music Camp. Students desiring to enter should contact the local Federated Music Club for rules and information.

APPENDIX C

SCHOOL ASSEMBLIES

Music provides an excellent setting for any kind of an assembly — whether of devotional, patriotic, entertaining or forum nature. The singing of appropriate song(s) can place the students in a proper frame of mind for listening to the arranged and prepared program.

Certainly the student body has the right to sing songs that are of our heritage: folk, patriotic, Christmas, camp, barbershop, rounds, etc. Every student should acquire a repertory of songs that will be used throughout life in civic and social groups. Assembly Sings should be scheduled several times each year in order to afford opportunity to learn and practice a repertory which could be selected from a cumulative song list of varied types.

Suggestions for successful "sings" should include:

- an enthusiastic, personable and imaginative song leader
- a sensitive and proficient accompanist
- careful planning to insure smoothness and to select tasteful music appropriate to the occasion
- selection of varied songs with a comfortable range and key
- some method of providing aids for the learning of texts—overhead projector, filmstrip, song sheets, etc.
- use of soloists, school groups to help teach a number
- use of instrumentalists for added interest in accompaniment

APPENDIX D

THE CODE FOR THE NATIONAL ANTHEM

The Star-Spangled Banner should be sung or played only on programs and in ceremonies and other situations where its message can be projected effectively.

Since the message of the Anthem is carried largely in the text, it is essential that emphasis be placed upon the singing of the Star-Spangled Banner.

The leader should address himself to those assembled and invite their participation. If an announcement is necessary, it might be stated as follows: "We shall now sing our National Anthem," or "So-and-So will lead you in singing our National Anthem."

On all occasions the group singing the National Anthem should stand facing the flag or the leader, in an attitude of respectful attention. Outdoors, men should remove their hats.

It is suggested that, when it is not physically inconvenient to do so, the members of a band or orchestra stand while playing the National Anthem.

If only a single stanza of the National Anthem is sung, the first should be used.

Our National Anthem is customarily sung at the opening of a meeting or program, but special circumstances may warrant the placing of it elsewhere.

In publishing the National Anthem for general singing, the melody, harmony, and syllable divisions of the Service Version of 1918 should be used. In publishing for vocal groups, the voice-parts of the Service Version should be adhered to. For purposes of quick identification, the words "Service Version" should be printed under the title.

It is not in good taste to make or use sophisticated concert versions of the National Anthem, as such. (This does not refer to incorporating the Anthem, or portions of it, in extended works for band, orchestra, or chorus.)

For general mass singing by adults, and for band, orchestra, or other instrumental performances, the key of A-flat is preferable. For treble voices, the key of B-flat may be used.

If an instrumental introduction is desired, it is suggested that the last two measures be used.

When the National Anthem is sung unaccompanied, care should be taken to establish the correct pitch.

The National Anthem should be sung at a moderate tempo. (The metronome indications in the Service Version are quarter note—104 for the verse and quarter note—96 for the chorus.)

The slighting of note values in the playing or singing of the National Anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

This Code for the National Anthem is intended to apply to every mode of civilian performance and to the publication of the music for such performance.

APPENDIX E

MUSIC COPYRIGHT LAW GUIDE*

**What you *can* do and
What you *can't* do under
The United States
Copyright Law**

A. Even though music is protected by copyright under the United States Copyright Law there are various things which you can do without securing permission of any type and without fear of infringing.

You may purchase a copyrighted musical composition, orchestration or other form of published music and do the following with it:

- 1. You may sell it or give it away.**
- 2. You may perform it in private, or in public for non-profit.**
- 3. You may use it for teaching in a classroom, at home or in a pupil's home. Solely for teaching purposes you may write symbols and indicate instructions upon it.**
- 4. Provided the composition has already been recorded by others, under the authorization of the copyright owner, for the manufacture of phonograph records serving to reproduce the same mechanically, and provided further that you notify the copyright owner by registered mail of your intention to make such use (with a duplicate of such notice to the Copyright office, Washington, D. C. 20540), you may make similar use thereof upon making monthly payments of the statutory royalty, to the copyright owner.**

B. If you wish to make some other type of use which is not described above, you should write to the copyright owner for specific permission in each instance. The following are some of the things you cannot do without specific permission:

- 1. Reprinting, duplicating or copying the work or any part of it by any method or means whatsoever.**
- 2. Arranging, adapting, orchestrating, translating or making any new versions of the work or any part of it.**
- 3. Photographing or reproducing the work or any part of it by any method or means, including on film or slides or by opaque projector.**
- 4. Performing the work in public for profit.**
- 5. Recording the work by any method or means or for any use or purpose, other than as provided in "A. 4" above, including in synchronization with motion pictures or for television, and whether on records, film or tape.**
- 6. Writing of parodies upon lyrics.**

To avoid infringement, the right to do each or any of these acts must be cleared, and the clearance of one particular right does not clear any of the other rights. All rights are separate, distinct and independent. For instance, the clearance for broadcast does not carry with it the right to copy, or to arrange, or to record; clearance of the right to record does not carry with it the right to perform. The obligation is upon you to make certain that the right involved in the act you intend to do, has been cleared.

C. If you have occasion to perform a musical composition publicly for profit, in a manner other than as set forth in "D" below guide yourself as follows:

If the performance is to be in a theatre or over a radio or television station, in all likelihood the theatre, radio or television station will have a license for you to perform the musical composition publicly for profit. However, it is your obligation to make certain of this and to secure a license if there is none.

If the performance is to take place elsewhere, there is less likelihood that the establishment has a license for you to perform publicly for profit and in such event a license must be secured. There are three important performing rights societies which license the great majority of copyrighted musical compositions: American Society of Composers, Authors and Publishers (usually referred to as "ASCAP"), 575 Madison Avenue, New York, New York 10022; Broadcast Music, Inc. (usually referred to as "BMI"), 589 Fifth Avenue, New York, New York 10017, and SESAC, INC., 10 Columbus Circle, New York, New York 10019.

D. If you have occasion to present a musical play or other dramatic work or a musical composition from a musical play, with costumes and/or dialogue on the stage at your school, church or elsewhere, whether for profit or non-profit, you must secure from the owner of the work or his agent a license or permission. Such uses are not licensed by the performing rights societies referred to in "C." above.

E. When you see the word "Copyright" or the distinctive © printed on a piece of music, it is the notice that protects the copyright owner of the work and authorizes him to exclusively exercise and enforce all rights secured to him under the United States Copyright Law, and at the same time it is the notice that informs *you* that the exercising by you of any such acts, including those described in "B," "C," and "D," above, *unless authorized*, will subject you to liability under such law.

A printed copy of a musical composition published in the United States, bearing no copyright notice, or one with a copyright notice dated more than 56 years ago, indicates that the composition is in the public domain in the United States and may be used freely. However, if an arrangement, adaptation or other version of such a work has been copyrighted, utmost

caution must be exercised in treating the same as you would any other copyrighted work. But notwithstanding such copyrighted arrangement, adaptation or other version, of a work in the public domain, you are still free to treat the basic composition as being in the public domain. A work in the public domain reprinted in a compilation is not protected, even though the compilation itself is copyrighted, unless the reprint is a copyrightable or copyrighted arrangement, adaptation or other version thereof.

If you have other questions concerning the copyright law, you may write to the companies listed below.

*Copyright 1960, 1962 and 1964 by MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION, INC., 460 Park Avenue, New York, New York 10022 and MUSIC PUBLISHERS' ASSOCIATION OF THE UNITED STATES, INC., 609 Fifth Avenue, Fourth Floor, New York, New York 10017.

This guide may be reprinted in its entirety without permission, provided the above copyright notice and this notice appear in each reprint. Permission to reprint excerpts from this guide must be secured from the copyright owners.

APPENDIX F

GENERAL CHARACTERISTICS OF ADOLESCENT

The music teacher who familiarizes himself with the specific characteristics, drives and needs of the adolescent age and seeks to understand the total personality of these students can use this knowledge to good advantage in planning materials and class procedures.

Each adolescent is a unique personality and is a product of his heredity, background and environment. Environmental factors to be considered are: (1) treatment at home, (2) economic status, (3) teacher's attitudes and behaviors, (4) playmates or companions and (5) early experiences.

The following characteristics may offer guidance in pupil understanding which may give a clue to music instruction and pupil learning:

General Physical Characteristics

Awkward and clumsy

bones growing faster than muscles which control them

time of great change in growth rate

hands and feet overly large for size of arms and legs

heart muscle not adjusted to body growth, resulting in quick fatigue

Usual age for growth spurt

girls — 10 to 15

boys — 12 to 16

Social Characteristics

Secretiveness

Desire for esteem among peers

Interest in group activities

Emotional Characteristics

Disturbed and rebellious

no longer a child, yet not grown

desires independence, yet fears it

lack of understanding and misunderstanding of physical changes

Needs

Sympathetic and understanding behavior from parents and teachers

Wide variety of experiences to insure success at some activity for recognition of peer group

Information and personal guidance on changes to be faced

Training in social graces

Relaxed atmosphere—security

BIBLIOGRAPHY

MUSIC EDUCATION IN GENERAL (PARTIAL LISTING)

- Andrews, Frances M. and Cokerille, Clara E. *Your School Music Program*. Englewood, Cliffs, N. J.: Prentice-Hall, Inc., 1958.
- Andrews, Frances and Leeder, Joseph *Guiding Junior High School Pupils in Music Experiences*. New York: Prentice-Hall, 1953.
- Baldwin, L. A. *A Listener's Anthology of Music*. Vols. I and II. Chicago: Silver Burdett, 1948.
- D'Evelyn, Katherine. *Meeting Children's Emotional Needs*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957.
- Dykema, Peter W. and Cundiff, Hannah M., *School Music Handbook*. Evanston, Illinois: C. C. Birchard and Co., 1950.
- Earhart, Will. *The Meaning and Teaching of Music*. New York 19, New York: Witmark Publishing Co., 1935.
- Egbert, Marion S. *Career Opportunities in Music*. Chicago: American Music Conference, 1966.
- Elson, Louis. *Pocket Music Dictionary*. Philadelphia: Oliver Ditson Co., 1909.
- Ernst, Karl D. and Gary, Charles L. *Music in General Education*. Washington, D. C.: MENC, 1965.
- Ewen, David. *The Complete Book of Classical Music*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966.
- Ewen, David. *The World of Great Composers*. Englewood Cliffs, New Jersey: Prentice-Hall, 1962.
- Fliegler, Louis A. *Curriculum Planning for the Gifted*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1961.
- Gesell, Arnold and others. *Youth, The Years from Ten to Sixteen*. New York: Harper and Bros., 1956.
- Hall, Jody C. and Kent, Earle L. *Language of Music Acoustics*. Elkhart, Indiana: C. G. Conn., Ltd., 1957.
- Higbet, Gilbert. *Art of Teaching*. New York: Alfred A. Knopf, Inc., 1950.
- Hoffer, Charles R. *Teaching Music in the Secondary Schools*. Belmont, California: Wadsworth Publishing Co., Inc., 1964.
- Jones, Archie N. *Music Education in Action: Basic Principles and Practical Methods*. Dubuque, Iowa: W. C. Brown Co., 1964.
- Karel, Leon C. *Avenues to the Arts*. Kirksville, Missouri: Simpson Publishing Co., 1966.
- Katz, Adelle T. and Rowen, Ruth Halle. *Hearing-Gateway to Music*. Evanston, Illinois: Summy-Birchard, 1959.
- Krone, Beatrice and Max. *Music Participation in Secondary Schools*. Park Ridge, Illinois: Neil A. Kjos Music Company, 1957.
- Kwalwasser, Jacob. *Exploring the Musical Mind*. New York: Coleman-Ross Co., Inc., 1955.
- Lawler, Vanett. *How Can Music Promote International Understanding?* Washington, D. C.: Music Educators National Conference.

- Lee, William F. *Music Theory Dictionary*. New York: Folk World, Inc., 1966.
- Leeder, Joseph A. and Haynie, William S. *Music Education in the High School*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1958.
- Leonard, Charles and House, Robert W. *Foundations and Principles of Music Education*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955.
- Machlis, Joseph. *Introduction to Contemporary Music*. New York: W. W. Norton Co., 1961.
- McKinney. *Music and Man*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1948.
- Mearns, Hughes. *Creative Power: The Education of Youth in the Creative Arts*. New York: Dover Publications, 1953.
- Morgan, Russell Van Dyke and Morgan, Hazel N. *Music Education in Action*. Park Ridge, Illinois: Neil A. Kjos Music Co., 1960.
- Morgan, Russell Van Dyke. *Music: A Living Power in Education*. Morristown, N. J.: Silver Burdett Co., 1953.
- Mursell, James L. *Education for Musical Growth*. Chicago: Ginn and Company, 1948.
- Mursell, James L. *Music Education: Principles and Practices*. Chicago: Silver Burdett Co., 1956.
- Music Educators National Conference Publications Department, Washington 6, D. C.
- Business Handbook of Music Education*
- Handbook of 16mm Films for Music Education*, Edited by Donald Shetler, 1963.
- Music Supervision and Administration in the Schools*, 1949
- Music, A Vital Force in Today's Secondary Schools*
- Music Buildings, Rooms, and Equipment*, 1936
- The Music Teacher and Public Relations*
- Music Education Materials*, (Journal of Research in Music Education, Vol. VII, No. 1,) Spring, 1959
- Music in American Education*. (Source Book II) (Source Materials for all Areas of Music Education) Edited by Hazel Nohavec Morgan, 1955
- Music for the Academically Talented Pupils in the Secondary Schools*. Edited by William C. Hartshorn, 1960
- The Music Curriculum in the Secondary Schools* (Handbook for Junior and Senior High Schools). Prepared cooperatively with the National Association of Secondary School Principals, 1959
- Music in the Senior High School*. Prepared by Music and American Life Commission on Music in the Senior High School, 1959
- Guiding Principles for School Music Activities*. Prepared by Music Educators National Conference Committee, adopted by North Central Association of Colleges and Secondary Schools, 1957
- National Society for the Study of Education. *Basic Concepts in Music Education*. Nelson B. Henry, editor. The Fifty-seventh Yearbook of the Society, Part I. Prepared by the Yearbook Committee, Thurber H. Madison, Chairman. Chicago: University of Chicago Press, 1958.
- Nordholm, Harriet and Bakewell, Ruth V. *Keys to Teaching Junior High School Music*. Minneapolis: Paul A. Schmitt Music Company, 1953.
- Parker, Dewitt H. *The Principles of Aesthetics*. New York: Silver Burdett, 1920.

- Rich, Alan. *Careers and Opportunities in Music*. New York: E. P. Dutton and Company, 1962.
- Shertzer, Bruce, editor. *Working with Superior Students*. Chicago: Science Research Associates, Inc., 1960.
- Singleton, Ira C. *Music in Secondary Schools*. Boston: Allyn and Bacon, Inc., 1963.
- Snyder, Keith D. *School Music Administration and Supervision*, Second Edition. Boston: Allyn and Bacon, Inc., 1965.
- Stoddard, Hope. *Symphony Conductors of the U.S.A.* New York: Thomas Y. Crowell, Co., 1957.
- Sur, William R. and Schuller, Charles F. *Music Education for Teen-Agers*. New York: Harper and Bros., 1958.
- The Music Lover's Handbook*. New York: The University Society, Inc., n.d.
- Weber, Max. *The Rational and Social Foundations of Music*. Carbondale, Ill.: Southern Illinois University Press, 1958.
- Wilson, A. Verne. *Design for Understanding Music*. Evanston, Illinois: Summy-Birchard Co., 1966.
- Wilson, Harry Robert. *Music in the High School*. Morristown, N. J.: Silver Burdett Co., 1941.
- Zirbes, Laura. *Spurs to Creative Teaching*. New York: G. P. Putnam's Sons, 1959.

GENERAL MUSIC (PARTIAL LISTING)

- Apel, Paul. *The Message of Music*. New York: Vantage Press, Inc.
- Baldwin, Lillian. *Music to Remember*. Chicago: Silver Burdett, 1951.
- Bernstein, Leonard. *Leonard Bernstein's Young People's Concerts*. New York: Simon and Schuster.
- _____ *The Infinite Variety of Music*. New York: Simon and Schuster, 1966.
- Bonga, Luigi. *The Meeting of Poetry and Music*. Translated by Elio Gianturco and Clara Rosanti. New York: Merlin Press, 1956.
- Brockway, Wallace and Weinstock, Herbert. *The Opera: A History of its Creation and Performance*. New York: Simon and Schuster, 1941.
- Brown, Calvin S. *Music and Literature: A Comparison of the Arts*. Atlanta: University of Georgia Press, 1948.
- Bunche, Jane. *The Golden Stamp Book of Musical Instruments*. Rockville Centre, N. Y.: Belwin, Inc., 1966.
- Chotzinoff, Samuel. *A Little Nightmusic*. New York: Harper and Row, 1964.
- Cooper, Irvin and Kuersteiner, Karl O. *Teaching Junior High School Music*. Boston: Allyn and Bacon, 1965.
- Coover, James and Colvig, Richard. *Medieval and Renaissance Music on Long-Playing Records*. Detroit: Information Service Inc., 1964.
- Cotton and Bradburn. *Music Throughout the World*. Boston: C. C. Birchard Co., revised 1960.
- Cross, Milton. *Complete Stories of the Great Operas*. Garden City, N.Y.: Doubleday and Co., Inc., 1955.

- Culver, Charles. *Musical Acoustics*. Fourth edition. New York: McGraw-Hill Book Co., Inc., 1956.
- Dallin, Leon. *Listener's Guide*. Dubuque, Iowa: William C. Brown Co.
- Dorf, R. H. *Electronic Musical Instruments*. New York: Radicfile, 1958.
- Fleming, William and Veinus, Abraham. *Understanding Music: Style, Structure and History*. New York: Henry Holt & Co., 1958.
- Geoffry, Russell-Smith. *Sound Sense*. London, England: Boosey and Hawkes, 1965.
- Hansen, Peter S. *An Introduction to Twentieth Century Music*. Boston: Allyn and Bacon, 1961.
- Jackson, George Pullen, editor. *Spiritual Folk-Songs of Early America*. New York: Dover Publishers.
- Kinsky, George and others. *History of Music in Pictures*. Reprint. New York: Dover Publications, Inc., 1951.
- Lang, Paul Henry. *Music in Western Civilization*. New York: W. W. Norton, 1941.
- Larkin, Oliver. *Art and Life in America*. New York: Henry Holt, 1960.
- McKinney, Howard D. and Anderson, W. R. *Discovering Music*. Third edition. New York: American Book Co., 1948.
- Musser, Willard and Campbell, Robert. *How We Write Music*. New York: Henry Adler, Inc., 1966.
- . *Meet the Instruments*. New York: Henry Adler, Inc., 1966.
- Myers, Bernard S. *Understanding the Arts*. New York: Henry Holt, 1958.
- Nettl, Paul. *The Dance in Classical Music*. New York: Philosophical Library, Inc., 1968.
- North Carolina Department of Public Instruction. *Consumer Music for High Schools*. Raleigh: The Department (Pub. No. 367), 1963.
- Pitts, Lilla Belle. *Music Integration in Junior High School*. Boston: C. C. Birchard, 1937.
- Portnoy, Julius. *Music in the Life of Man*. New York: Holt, Rinehart & Winston, Inc., 1963.
- Rossi, Nick and Rafferty, Sadie. *Music Through the Centuries*. Boston: Bruce Humphries, 1963.
- . *Music of Our Times and Country*. Boston: Bruce Humphries, 1966.
- Sachs, Curt. *World History of the Dance*. New York: W. W. Norton, 1937.
- Sargent, Malcolm, editor. *The Outline of Music*. New York: Arco Publishing Co., 1963.
- Swift, Frederic Fay and Musser, Willard I. *All About Music*. New York: Belwin, Inc., 1960.
- . *General Music in the Junior High School*. Rockville Centre, L. I., New York: Belwin, Inc.
- Toffler, Alvin. *The Culture Consumers*. New York: St. Martin's Press, 1964.
- Tooze, Ruth and Krone, Beatrice Perham. *Literature and Music*. New York: Prentice-Hall, 1955.

Ulrich, Homer, and Pisk, Paul A. *A History of Music and Musical Style*. New York: Harcourt, Brace and World, Inc., 1963.

Upjohn, Everard M. and Wingert, Paul S. and Hahler, Jane Gaston. *History of World Art*. New York: Oxford University Press, 1958.

Wold, Milo A. and Cukler, Edmund. *Introduction to Music and Art in the Western World*. Dubuque: W. C. Brown Co., 1955.

Work, John W. *American Negro Songs and Spirituals*. New York: Crown Publishers, 1940.

CHORAL MUSIC (PARTIAL LISTING)

Bagar, Robert and Biancolli, Louis, (editors). *Victor Book of the Opera*. New York: Simon and Schuster, Inc., 1953.

Cain, Noble. *Choral Music and Practices*. New York: Schirmer, Inc., 1940.

Caruso, Dorothy. *Enrico Caruso, His Life and Death*. New York: Simon and Schuster, Inc., 1945.

Cates, Millard H. *Guide for Young Singers*. New York: Sam Fox Publishing Company, Inc., n.d.

Cooper, Irvin. *Letters to Pat Concerning Junior High Vocal Problems*. New York: Carl Fischer, Inc., 1954.

Cross, Milton. *New Milton Cross Complete Stories of the Great Operas*. Garden City, New York: Doubleday and Company, Inc., 1955.

De Young, Richard. *The Singers' Art*. Chicago: De Pauw University, 1958.

Dodds, George. *Voice Placing and Training Exercises*. Fair Lawn, N. J.: Oxford University Press, Inc., 1927.

Engel, Lehman. *Planning and Producing the Musical Show*. New York: Crown, Inc., 1957.

Field, Victor. *Training the Singing Voice*. New York: King Crown Press, 1947.

Finn, William J. *The Art of the Choral Conductor*. Boston: C. C. Birchard and Co., 1939.

Huls, Helen Steen. *The Adolescent Voice; A Study*. New York: Vantage Press, 1958.

Jackson, George Pullen. *White Spirituals in the Southern Uplands*. Rockville Centre, L. I., New York: Belwin, Inc., 1933.

Jacques, Reginald. *Voice Training and Conducting in Schools*. Fair Lawn, New Jersey: Oxford University Press, Inc., 1963.

Jones, Archie N., Smith, M. Irvin, and Walls, Robert B. *Pronouncing Guide to French, German, Italian, Spanish*. New York: Carl Fischer, Inc., 1945.

Lawson, James Terry. *Full-Throated Ease*. Toronto: Western Music Co., Ltd., 1955.

Marshall, Madeline. *The Singer's Manual of English Diction*. New York: G. Schirmer, Inc., 1953.

McKenzie, Duncan. *Training the Boy's Changing Voice*. New Brunswick, N. J.: Rutgers University Press, 1956.

McSpannen, J. Walker. *Light Opera and Musical Comedy*. New York: Thomas Y. Crowell Co., 1936.

- Neidig, Kenneth L. and Jennings, John W. *The Choral Director's Guide*. West Nyack, New York: Parker Publishing Co., 1966.
- Peltz, Mary Ellis. *Metropolitan Opera Milestones*. New York: The Metropolitan Opera Guild, Inc., 1944.
- Rorke, Genevieve. *Choral Teaching at the Junior High School Level*. Chicago: Hall Creary, 1947.
- Rosewall, Richard B. *Handbook of Singing*. Evanston, Illinois: Summy-Birchard Co., 1966.
- Trusler, Ivan and Ehret, Walter. *Functional Lessons in Singing*. Englewood Cliffs, N. J.: Prentice-Hall, 1960.
- Wilson, Harry Robert. *A Guide for Choral Conductors*. Chicago: Silver Burdett Co., 1950.
- Young, Percy M. *The Choral Tradition*. New York: W. W. Norton and Co., Inc., 1962.

INSTRUMENTAL—BAND AND ORCHESTRA (PARTIAL LISTING)

- Bachmann, Alberto. *An Encyclopedia of the Violin*. New York: DeCapo Press, 1925.
- Baines, Anthony. *Woodwind Instruments and Their History*. New York: W. W. Norton and Co., Inc., 1958.
- Blades, James. *Orchestral Percussion Technique*. Fair Lawn, N. J.: Oxford University Press, Inc., 1961.
- Boehm, Theobald. *The Flute and Flute-Playing*. New York: Dover Publishers, 1935.
- Bonade, Daniel. *Clarinet Staccato*. Kenosha, Wisconsin: G. Leblanc Corp.
- Camden, Archie. *Bassoon Technique*. Fair Lawn, N. J.: Oxford University Press, Inc., 1962.
- Chapman, F. B. *Flute Technique*. Fair Lawn, N. J.: Oxford University Press, Inc., 1958.
- Coker, Jerry. *Improvising Jazz*. Englewood Cliffs, N. J.: Prentice-Hall, 1964.
- Collins, Gertrude. *Violin Teaching in Class: A Handbook for Teachers*. Fair Lawn, N. J.: Oxford University Press, Inc., 1962.
- Dale, Delbert. *Trumpet Technique*. Fair Lawn, N. J.: Oxford University Press, Inc., 1965.
- Duvall, W. Clyde. *The High School Band Director's Handbook*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1960.
- Farkas, Phillip. *The Art of French Horn Playing*. Evanston, Ill.: Summy-Birchard, 1956.
- Galanian, Ivan. *Principles of Violin: Playing and Teaching*. Englewood Cliffs, N. J.: Prentice-Hall, 1962.
- Geminiani, Francesco. *The Art of Violin Playing*. Fair Lawn, N. J.: Oxford University Press, Inc., 1952.
- Goldman, Edwin Franko. *The Wind Band: Its Literature and Technique*. Boston: Allyn and Bacon, Inc., 1960.
- Graham, Alberto Powell. *Great Bands of America*. New York: Thomas Nelson and Sons, 1951.

- Green, Elizabeth A. H. *Orchestral Rowings and Routines*. Ann Arbor, Mich.: Ann Arbor Publishers, 1957.
- Helm, Sanford. *Chamber Music for Wind and Percussion Ensembles*. Ann Arbor, Michigan: Ann Arbor Press.
- House, Robert W. *Instrumental Music for Today's Schools*. Englewood Cliffs, N. J.: Prentice-Hall, 1965.
- Hovey, Nilo W. *The Administration of School Instrumental Music*. New York: Belwin, Inc., 1952.
- Jones, L. Bruce. *Building the Instrumental Music Department*. New York: Carl Fischer, Inc., 1949.
- Kleinhammer, Edward. *The Art of Trombone Playing*. Evanston, Illinois: Summy-Birchard, 1963.
- Kuhn, Wolfgang. *Principles of String Class Teaching*. New York: Belwin, Inc., 1957.
- Lacey, Marian. *Picture Book of Musical Instruments*. New York: Lothrop, Lee and Shepard Co., 1942.
- Lang, Philip. *Scoring for the Band*. New York: Mills Music Co., 1950.
- Lee, Jack. *Modern Marching Band Techniques*. Winona, Minn.: Hal Leonard, 1955.
- Mayer, Robert S. and Rohner, Traugott. *Oboe Reeds. How to Make and Adjust Them*. Evanston, Ill.: The Instrumentalist, 1953.
- Mendez, Rafael. *Prelude to Brass Playing*. New York: Carl Fischer, Inc., 1961.
- Neidig, Kenneth L. *Band Director's Guide*. West Nyack, N. Y.: Parker Publishing Co.
- Normann, Theodore. *Instrumental Music in the Public School*. Bryn Mawr, Pa.: Oliver Ditson Co., 1939.
- Palmer, King. *Teach Yourself Orchestration*. New York: Dover Publishers.
- Potter, Louis, Jr. *The Art of Cello Playing*. Evanston, Illinois: Summy-Birchard, 1964.
- Pottle, Ralph R. *Tuning the School Band*. Hammond, Louisiana: Ralph R. Pottle, 1960.
- Rasmussen, Mary. *A Teacher's Guide to the Literature of Brass Instruments*. Durham, New Hampshire: Appleyard Publications.
- Rasmussen, Mary and Mattran. *A Teacher's Guide to the Literature of Woodwind Instruments*. Durham, New Hampshire: Appleyard Publications.
- Righter, C. B. *Teaching Instrumental Music*. New York: Carl Fischer, Inc., 1959.
- Rush, Ralph and Matesky, Ralph. *Playing and Teaching Stringed Instruments*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1962.
- Sach, Curt. *History of Musical Instruments*. New York: W. W. Norton and Co., Inc., 1940.
- Sawhill, Clarence and McGarrity, Bertram. *Playing and Teaching Woodwind Instruments*. Englewood Cliffs, N. J. Prentice-Hall, Inc., 1962.
- Schuller, Gunther. *Horn Technique*. New York: Oxford University Press, 1961.
- Schwartz, H. W. *Bands of America*. Garden City, N. Y.: Doubleday and Co., 1957.

- _____ The Story of Musical Instruments. New York: Garden City Books, 1943.
- Spencer, William G. The Art of Bassoon Playing. Evanston, Illinois: Summy-Birchard, 1958.
- Sprenkle, Robert and Ledet, David. The Art of Oboe Playing. Evanston, Illinois: Summy-Birchard, 1964.
- Stauffer. Intonation Difficulties of Wind Instruments in Ensemble. Washington, D. C.: Catholic University of America Press.
- Stein, Keith. The Art of Clarinet Playing. Evanston, Illinois: Summy-Birchard, 1958.
- Tatgenhorst, Ted C. and Wolf, Donald L. Precision Marching with the Band. New York: Bourne, Inc., 1954.
- Teal, Larry. The Art of Saxophone Playing. Evanston, Illinois: Summy-Birchard, 1963.
- Tiede, Clayton H. The Practical Band Instrument Repair Manual. Dubuque; Iowa: William C. Brown Co., 1962.
- Trzcinski, Louis C. Planning the School String Program. New York: Mills Music, inc., 1963.
- Wagner, Joseph. Band Scoring. New York: McGraw-Hill Book Co., 1960.
- White, Charles L. Drums Through the Ages. Los Angeles: The Sterling Press, 1960.
- White, William C. A History of Military Music in America. New York: Carl Fischer, Inc., 1944.
- Wilkins, Frederick. The Flutist's Guide. Elkhart, Ind.: Artley Corp.
- Wright, Denis. The Complete Bandmaster. New York: MacMillan, 1963.
- Wright, Frank, editor. Brass Today. London: Besson and Co., Ltd., (Boosey and Hawkes, Inc.,) 1957.
- Young, Percy M. Instrumental Music. London: Methven & Co., Ltd., 1958.

PIANO (PARTIAL LISTING)

- Apel, Willi. Masters of the Keyboard. Cambridge, Mass.: Harvard University Press, 1947.
- Bauer, Marion. Twentieth Century Music—How it Developed—How to Listen to It. New York: G. P. Putnam's Sons, 1947.
- Bolton. How to Practice. London Elkin and Company, n.d.
- Bowen, York. Pedalling the Modern Pianoforte. Fair Lawn, New Jersey: Oxford University Press, Inc., 1936.
- Clark, Frances, Goss, Louise and Kraehenbuehl, David. Reference Book for Piano Teachers. Evanston, Illinois: Summy-Birchard Co., n.d.
- Cooke, Charles. Playing the Piano for Pleasure. New York: Simon and Schuster, Inc., 1941.
- Diller, Angela. The Splendor of Music. New York: G. Schirmer, Inc., 1957.

- Foides, Andor. *Keys to the Keyboard: A Book for Pianists*. Fair Lawn, New Jersey: Oxford University Press, Inc., 1950.
- Gesell and Ilg. *The Child from Five to Ten*. New York: Harper and Brothers, n.d.
- Gillespie, John. *Five Centuries of Keyboard Music*. Belmont, California: Wadsworth Publishing Company, Inc., 1965.
- Handbook for Piano Teachers*. Evanston, Illinois: Summy-Birchard Co., 1966.
- Hutcheson, Ernest. *The Literature of the Piano*. New York: Alfred A. Knopf, Inc., 1964.
- International Library of Music*. New York: The University Society, Inc., 1965.
- Keyboard Experience and Piano Class Instruction*. Music Educators National Conference.
- Last, Joan. *Interpretation for the Piano Student*. Fair Lawn, New Jersey: Oxford University Press, Inc., 1960.
- Loesser, Arthur. *Men, Women and Pianos*. New York: Simon and Schuster, 1954.
- Mehr, Norman. *Group Piano Teaching*. Evanston, Illinois: Summy-Birchard Company, 1966.
- Newman, William. *The Pianist's Problems*. New York: Harper and Brothers, 1956.
- Newman, William. *The Sonata in the Baroque Era*. Chapel Hill, N. C.: University of North Carolina, 1959.
- Private Music Teacher's Blueprint for Survival*, The. Music Teachers National Association. 2209 Carrow Tower, Cincinnati, Ohio
- Richter, Ada. *Teaching Hints*. New York: Music Publishers Holding Company, n.d.
- Schonberg, Harold C. *The Great Pianists from Mozart to the Present*. New York: Simon and Schuster, Inc., 1963.
- Terwilliger, Gordon B. *Piano Teacher's Professional Handbook*. Englewood Cliffs, N. J.: Prentice-Hall, 1965.
- Whiteside, Abby. *Indispensables of Piano Playing*. Boston: Coleman-Ross Company, 1961.

THEORY (PARTIAL LISTING)

- Benward, Bruce. *Teacher's Dictation Manual in Ear Training*. Dubuque, Iowa: William C. Brown Co.
- Benward, Bruce and Seagrave, Barbara. *Practical Beginning Theory*. Dubuque, Iowa: William C. Brown Co.
- Dallin, Leon. *Listener's Guide to Musical Understanding*. Dubuque, Iowa: William C. Brown Co.
- Diller, Angela. *First Theory Book*. New York: Schirmer, Inc., 1942.
- Elliot, Raymond. *Fundamentals of Music*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1955.
- Harder, Paul. *Basic Materials in Music Theory: A Programmed Course*. Boston: Allyn and Bacon, Inc., 1965.

Kraehenbuehl, David, Clark, Frances and Goss, Louise. *Keyboard Theory*. Evanston, Illinois: Summy-Birchard.

McGaughey, Janet M. *Practical Ear Training*. Boston: Allyn and Bacon, 1961.

Ottman, Robert W. *Elementary Harmony*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1962.

Reed, H. Owen. *A Workbook in the Fundamentals of Music*. New York: Mills Music Co., 1954.

Shapiro, Nat and Hentoff, Nat, editors. *Hear Me Talkin' To Ya*. New York: Rinehart and Co., 1955.

Shir-Cliff, Justine, Jay, Stephen and Rauscher, Donald J. *Chromatic Harmony*. New York: The Free Press, 1965.

Stein, Leon. *Anthology of Music Forms*. Evanston, Illinois: Summy-Birchard Co., 1962.

_____. *Structure and Style*. Evanston, Illinois: Summy-Birchard Co., 1962.

Tapper. *First Year Musical Theory*. Evanston, Illinois: Summy-Birchard.

Whitney, Maurice. *Backgrounds in Music Theory*. New York: G. Schirmer, Inc., 1954.

Wood, Alexander. *The Physics of Music*. New York: Dover Publications, Inc., 1944.

REFERENCE BOOKS (PARTIAL LISTING)

Apel, Willi. *Harvard Dictionary of Music*. Cambridge, Mass.: Harvard University Press, 1956.

Baldwin, Lillian. *A Listener's Anthology of Music*. New York: Silver Burdett, 1948. Two volumes.

Blom, Eric, editor. *Grove's Dictionary of Music and Musicians*. New York: St. Martin's Press, Fifth edition, 1954. In nine volumes.

Cross, Milton and Ewen, David. *Encyclopedia of the Great Composers and Their Music, Volumes I and II*. New York: Doubleday and Co., 1953.

Finney, Theodore M.: *A History of Music*. New York: Harcourt Brace, 1947.

Grout, Donald Jay: *A History of Western Music*. W. W. Norton, 1960.

Hughes, Rupert, et. al. *Music Lovers Encyclopedia*. New York: Garden City Books, 1954.

Jacobs, Arthur. *A New Dictionary of Music*. Baltimore, Maryland: Penguin Books, Inc., 1958.

Pratt, W. S. *History of Music*. New York: G. Schirmer, 1935.

Scholes, Percy A.: *Oxford Companion to Music*. New York: Oxford University Press, 1950.

Scholes, Percy A. *Oxford Dictionary of Music*. New York: Oxford University Press, 1962 (revision).

Scholes, Percy A. *Oxford Junior Companion to Music*. New York: Oxford University Press, 1954.

Spaeth, Sigmund: *A Guide to Great Orchestral Music*. New York: Modern Library, 1943.

PERIODICALS

The American Music Teacher. (Journal of the Music Teachers National Association.)
Cincinnati, Ohio: The American Music Teacher.

Brass Quarterly. Durham, New Hampshire: Brass Quarterly.

The Choral Journal. Tampa, Florida: The Choral Journal.

Clavier. Evanston, Illinois: Clavier.

Diapason. American Guild of Organists. New York: The Diapason.

High Fidelity—Musical America. Great Barrington, Mass.: The Billboard Publishing Company.

The Instrumentalist. Evanston, Illinois: The Instrumentalist.

Journal of Research in Music Education. Washington, D. C.: Music Educators National Conference.

Keyboard Junior. New Haven, Connecticut: Keyboard Junior.

Mississippi Notes. Columbus, Mississippi: Mississippi Music Educators Association.
(Editor, Mississippi State College for Women, Columbus.)

Music Educators Journal. Washington, D. C.: Music Educators National Conference.

Music Journal. East Stroudsburg, Pennsylvania: The Music Journal.

The Musical Courier. New York: Musical Courier, Inc.

The Musical Quarterly. New York: G. Schirmer, Inc.

Notes. Washington, D. C.: Library of Congress, Music Division.

Opera News. New York: Metropolitan Opera Guild.

Orchestra News. Cleveland, Ohio: Orchestra News.

School Musician. Joliet, Illinois: The School Musician.

SOURCES OF AUDIO-VISUAL AIDS (PARTIAL LIST)

Admiral Pictures, Inc., 5828 Santa Monica Blvd., Hollywood

Almanac Films, Inc., 41 Union Square West, New York 3

American Music Conference, 332 South Michigan Avenue, Chicago 4

American Telephone and Telegraph Company, Motion Picture Section, 195 Broadway
New York 7

Artists Films, Inc., 366 Madison Avenue, New York 17

Baldwin Piano Company, Advertising Department, 1801 Gilbert Avenue, Cincinnati
2, Ohio

Bell Productions, Bell & Howell, 7120 McCormick Road, Chicago

Stanley Bowmar Company, Inc., 12 Cleveland Street, Valhalla, New York

Brigham Young University Audio-Visual Department, Provo, Utah

British Information Service, 45 Rockefeller Plaza, New York 20

California (University of), University Extension, Education Film Sales Department,
Los Angeles 24

Capital Film Service, 224 Abbot Road, East Lansing, Michigan
 Cathedral Films, 140 North Hollywood Way, Burbank, California
 Conn (C. G.) Ltd., Educational Services Department, Elkhart, Indiana
 Contemporary Films, Inc., 267 West 25th Street, New York
 Coronet Instructional Films, Coronet Building, 65 East South Water Street Chicago 1
 Disney (Walt) Productions, Education Film Division, 500 South Buena Vista, Burbank
 Educational Audio-Visual, Inc., 29 Marble Avenue, Pleasantville, New York
 Educational Film Library Association, 345 East 46th Street, New York 17
 Encyclopedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois
 Film Associates, 11559 Santa Monica Blvd., Los Angeles, California 90025
 Films Incorporated, 1150 Wilmette Avenue, Wilmette, Illinois
 Films of the National Distributors, Inc., 62 West 45th Street, New York
 Florida State University, University Broadcasting Services, Tallahassee
 Ford Motor Company, Motion Picture Department, The American Road, Dearborn,
 Michigan
 Gateway Productions, Inc., 1859 Powell Street, San Francisco 11
 Hammond Organ Company, Advertising Department, 4200 West Diversey Avenue,
 Chicago 39
 Illinois (University of), Visual Aids Service, Division of University Extension, 713½
 Wright Street, Champaign
 Indiana University, Audio-Visual Center, Bloomington
 Instructional Films, Inc., 330 West 42nd Street, New York 18
 International Film Bureau, Inc., 332 South Michigan Avenue, Chicago 4
 Iowa State University, Visual Instruction Service, Ames
 IQ Films, Inc. 689 Fifth Ave., N. Y., N.Y. 10022
 Jam Handy Organization, 2821 East Grand Blvd., Detroit 11
 Johnson Hunt Productions, Film Center, La Canada, California
 Lyons Band Instrument Company, 223 West Lake Street, Chicago 6
 March of Time Forum Edition, 369 Lexington Avenue, New York
 McGraw-Hill Book Company, Text-Film Department, 330 West 42nd Street, New York
 18
 Metropolitan Opera Guild, Inc., 654 Madison Avenue, New York 21
 Michigan (University of), Audio-Visual Education Center, Ann Arbor
 Mills Picture Corporation, 6533 Hollywood Blvd., Hollywood 28
 National Music Camp, 303 South State Street, Ann Arbor
 NET Film Service, Indiana University, Audio-Visual Center, Bloomington

Nebraska (University of), Bureau of Audio-Visual Instruction, Extension Division,
Lincoln 8

New Mexico State Tourist Bureau, P. O. Box 1716, Santa Fe

Oklahoma (University of), Educational Materials Department North Campus, Norman

Olds (Chicago Musical Instrument Company), 7373 North Cicero Avenue, Chicago 30

Ostwald Band Films, Division of "Uniforms by Ostwald," Staten Island 1, New
York

Parthenon Pictures, 2625 Temple Street, Hollywood 26

Pictura Films, Distribution Corporation, 41 Union Square West, New York 3

Princeton Film Center, Carter Road, Princeton, New Jersey

Purdue University, Film Library, Lafayette, Indiana

Rembrandt Films, 15 East 48th Street, New York

RKO Radio Pictures, Inc., 1270 Avenue of the Americas, New York 20

Santa Fe Railway Film Bureau, 30 East Jackson Blvd., Chicago 4

Scherl & Roth, Inc., 1729 Superior Avenue, Cleveland, Ohio

Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago

University of Michigan TV, 310 Maynard Street, Ann Arbor

University of Mississippi, Library Film Service, School of Education, University

University of Southern California, Audio-Visual Services Department of Cinema, 3518
University, Los Angeles 7

U. S. Marine Corp., Director, Reserve and Recruitment, District Building 3, Room 504,
100 Harrison Street, San Francisco 6

U. W. Castle, Castle Films, Department, United World Films, Inc., 1445 Park Ave-
nue, New York 29, or 60 Washington Blvd., Chicago 6

Visual Education Department, University of Missouri, Columbia

Visual Education Department, Northeast Missouri State Teachers College, Kirksville

Williamsburg (Colonial Williamsburg, Inc.), Audio-Visual Department, Williamsburg,
Virginia

Wisconsin Bureau of Visual Instruction, 1312 West Johnson Street, Madison

Wurlitzer Company (The), Advertising & Sales Promotion Manager, DeKalb, Illinois

Young America Films, Inc., 18 East 41st Street, New York 17

others: See also FILM GUIDE FOR MUSIC EDUCATORS, Washington, D. C.,
MENC

SOURCES OF PHONOGRAPH RECORDS (Partial listing)

Audio-Visual Materials Consultation Bureau, College of Education, Wayne University,
Detroit 1.

Banner Records, Inc., 33 Union Square West, New York 3

Bowmar Educational Records, 10515 Burbank Blvd., North Hollywood

Capitol Records, Inc., Sunset and Vine Street, Hollywood 28
 Children's Music Center, 2858 West Pico Blvd., Los Angeles 6
 Children's Reading Service, 1078 St. John's Place, Brooklyn
 Children's Record Guild, 27 Thompson Street, New York 13
 Columbia Records, Inc. 799 Seventh Avenue, New York
 Continental Record Company, Inc. 263 West 54th Street, New York 19
 Decca Records, Inc. 50 West 57th Street, New York 19
 Educational Records Sales, 153 Chambers Street, New York 7
 Educational Recording Services, 5922 Abernathy Drive, Los Angeles 45
 Elektra Records, 361 Bleeker Street, New York
 Encyclopedia Britannica Films, Inc., 1150 Wilmette, Wilmette, Illinois
 Enrichment Records, 246 Fifth Avenue, New York 1
 Folkways Records & Service Corp, 117 West 46th Street, New York 19
 Golden Records, 45 Rockefeller Plaza, New York 20
 Greystone Corp., 600 Avenue of the Americas, New York 13
 Hollywood Recording Guild, 8448 West Third Street, Los Angeles 48
 Jam Handy Organization, 2821 East Grand Blvd., Detroit 11
 Little Golden Records, 1230 Avenue of the Americas, New York 20
 Mercury Record Corp., 1733 Broadway, New York 18
 Methodist Publishing House, 810 Broadway, Nashville
 Music Appreciation Records Book of the Month, Inc., 345 Hudson Street, New York 14
 Records, Young People's 100 Avenue of the Americas, New York 13
 Record Guild of America, 1407 Broadway, New York 18
 ROA Victor Records, Educational Services, Radio Corporation of America, Camden,
 New Jersey
 Records of Knowledge, Rexford Record Corp., 1440 Broadway, New York 18
 Sound Book Press Society, Inc., Box 222, Scarsdale, New York
 Sound Devices, Inc. 129 East 124th Street, New York 35
 Square Dance Associates, Freeport, New York
 Vox Productions, Inc., 236 West 55th Street, New York 19
 World Wide Records, 315 West 47th Street, New York